

Jan. 11, 1963

Mrs. Ruth Pershing Uhler, Curator
of Education
Museum of Fine Arts
Houston 6, Texas

Dear Mrs. Uhler:

On our consignment #7322 dated Jan. 7th 1963 - under terms
on left hand side near top it specifies "Less 10% Special
Museum Purchase Price".

This listing is incorrect on our part.

The terms regarding the prices is Net. I have also made this
clear on your loan form.

Please excuse this error -

Sincerely yours

John Marin, Jr.

January 7, 1963

Mr. Gerald W. Brownstein
157 Church Street
New Haven 10, Connecticut

Dear Mr. Brownstein:

Due to the two long holiday weekends Sculpture House took rather longer than usual to make the base for your Zorach. However, it did arrive last week and was shipped to you at that time. I trust that by the time this letter reaches you, you will have received it. If not, would you please let me know at once.

I hope that you have the finest of New Years.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

P.S.: We have just received your receipt. Thank you for sending it.

302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

Jan. 8, 1963

Mrs. E. G. Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert,

We have received an invoice from you, No. 9928.

When we asked for the prints, you explained that there would be no discount. We had asked for the prints for a print show only. Then you suggested that we could have some drawings also, and on those we would get 20% discount. Incidentally, the bill for packing and shipping those 8 drawings came to \$49.19.

Yours very truly,

Murray Lebwohl

Murray Lebwohl
St. Armands Gallery

ML/r

ref to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



January 5, 1963

Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, N. Y.

Gentlemen:

I am very pleased to give you what I consider the current value of the sculpture described below. This is based on the possibility that two additional casts will be made from the mold subsequently. As of this date the one purchased by Dr. Stanton is Unique but the artist has the privilege of making two additional casts. The stone carving from which the bronze was made was previously acquired by the Roby Foundation and is housed at The Whitney Museum of American Art when it is not on an exhibition tour. The latter was carved in the year of 1932 which preceded the purchase date of 1957.

Since the bronze cast was purchased immediately after delivery from the foundry it was exhibited only at The Downtown Gallery in the opening show of the season - September 6, 1957. If and when additional copies of the cast, either one or two, are made I will advise The Sheldon Memorial Art Gallery in Lincoln, Nebraska.

Zebra-TORSO Bronze, 33" High Current Value, \$4,500. to \$5,000.

Should additional information be required please communicate with me.

Sincerely yours,

EGH:lk
CC: Mr. Frank Stanton

P.S.: The photograph is being returned as you requested.

SAN FRANCISCO

McALLISTER STREET AT VAN NESS AVENUE · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

MUSEUM OF ART

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 9, 1963

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

The Tseng Yu-ho exhibition is very handsome and is drawing much favorable attention. The Gallery has been credited on labels and in general announcements.

I was particularly pleased with Alfred Frankenstein's review, and thought you might like to see it. I hope you got away for a vacation and read this invigorated and refreshed.

Yours sincerely,



George D. Culler
Director

GDC:tp

Encl.

You shall have the right at any time to terminate the listing of the aforesaid real property with us and our employment hereunder except that you agree that such termination shall not be made in bad faith.

If you are in agreement with the foregoing, please sign your name at the place indicated at the foot of this letter.

AGREED TO:

39 East 51st Street Corporation

By: _____ President

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January 2, 1963

Mr. Willis Woods, Director
Detroit Institute of Arts
Detroit, Michigan

Dear Bill:

As you probably know there are numerous shows being organized this coming year revolving around the work of the 20th Century pioneers in modern art including, of course, O'Keeffe and Max Weber. There have been a number of requests for both pictures which we sent to you on approval in October but we have been able to find substitution for the O'Keeffe. However the Weber NEW YORK DEPARTMENT STORE is unique and I am eager to know whether we can commit ourselves in connection with this painting. Won't you please know what the prospects are in Detroit - and whether in the event that you acquire this painting - it will be available for loan. I will give you further details if you so desire.

Meanwhile I hope you and Mrs. Woods have a wonderful new year.

Sincerely,

SGH:lk

encl. Bridaham 1-13-63

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January 3, 1963

Mrs. John J. Bookman, Chairman
House and Arts Committee
Brearley School
610 East 83rd Street
New York 28, N. Y.

Dear Mr. Bookman:

I have just returned and among the many communications I have found your letter addressed to Mr. Wolf on December 20th together with the receipt for the Soviet posters.

I note that these are credited to The Downtown Gallery. I should like to have this error corrected at once as the gallery has no association with this material whatsoever. Unfortunately there is no such notation on our consignment invoice.

Please credit the loan to Mrs. Edith Gregor Halpert. These are my personal property. I bought these posters during my stay in Leningrad in the summer of 1958 - together with several others which I presented to appropriate collections. As I plan to have these mounted at some future time I hope that you will not paste these on any background but will merely use glass push tacks in the four extreme corners, preferably with a cardboard of the same size as protective backing.

Naturally none of these is for sale but are lent merely for exhibition purposes. The insurance valuation - because I know I cannot replace these - should be \$100.00 each. If there is any information you would like, please advise me accordingly.

Sincerely,

EGH:lk

January 14, 1963

Mr. Donald G. Humphrey, Director
Philbrook Art Center
2727 South Rockford Road
Tulsa 14, Oklahoma

Dear Mr. Humphrey:

When I returned from my vacation I found your letter
and am now enclosing our consignment invoice for
the items picked up by Hahn Bros. a few days ago.
As you know we withheld most of the items which you
have selected and made only one substitution - the
Lewandowski.

I trust the exhibition will be a great success. We
are always eager to cooperate with a newer organization
and are delighted that we could attain the material for
you.

It was nice seeing you and I hope to have the pleasure
soon again.

Sincerely,

EGH:lk

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purchaser is living, it can be assumed that the information
be published 60 years after the date of sale.

January 8, 1963

Mr. J.P. Marakas,
Divisional Merchandise Manager
The J.L. Hudson Company
Detroit 26,

Dear Mr. Marakas:

I just returned from a vacation trip and found
your letter.

Since you plan to be here this week we can discuss
your problem when you call. I look forward to
seeing you.

Sincerely,

ECH:lk

January 8, 1963

Mr. Richard A. Loeb
12, Chemin de Roseneck
Lausanne-Ouchy
Switzerland

Dear Dick:

Indeed I was surprised to hear from you as well as to learn that you are a resident of Switzerland rather than Chile. As a matter of fact your letter was full of news about your remarriage and your association with an art gallery. I am always astonished at the number of people who are attracted to a dealer's career. At the moment my only feeling about it is that I hurt all over after a 48 hour stint of hanging a large exhibition and having a huge opening party.

It would be very nice to meet your wife when she is in New York in February. Will you be sure to ask her to phone or drop me a note in advance as I do considerable traveling these days and certainly want to be here when she comes.

As I am still devoted to my artists I would be interested in repurchasing the bulk of the collection now that you are concentrating on Ecole de Paris and this of course includes the Sheeler.

According to our records you purchased this in 1946 for \$750. and I would be glad to pay you double, or if you prefer could take it on consignment at a higher figure subject to the usual 25% sales commission. I can also check into the artist whose name I also forgot. I am referring to the Hudson River painter who was a sensation for a short period. In any event I would like first crack at whatever you wish to sell as I prefer to keep my artists off the auction block. It is very bad for them in the United States and most dealers who buy paintings by artists not associated with a gallery end up by offering them via Parke-Bernet or a minor gallery.

The address of Lehman who has long since moved is 40 East 66 St. I am curious as to what you plan to do - have Scotch shipped to Switzerland or what? Why don't you come to New York and let me give you all the drinks you desire? It would be a great treat to see you.

Sincerely,

ECH:lk

January 5, 1963

Mr. John Phillips Coolidge
Fogg Museum
Cambridge, Massachusetts

Dear Mr. Coolidge:

On my return from a vacation trip I found a mysterious envelope in the batch of accumulated mail - which contained a photograph of a very handsome Demuth watercolor entitled IN THE GYMNASIUM and credited as a gift of Mrs. Burton Tremaine, Jr.

Perhaps my idleness went to my head and I forgot a previous message in connection with this mysterious envelope. If so could someone advise me whether this was sent to me for an appraisal or was left here for some other purpose. I should adore solving the mystery or having someone help me to do so. In any event I will be prepared to be of service to you. However, if it is for appraisal, there is a new regulation which requires all donors of works of art to tax supported institutions to make such applications directly to The Art Dealers Association of America, Inc. at 575 Madison Avenue, New York which appoints a panel of three to supply the appraisal or current valuation. I will be very glad to send this photograph on to the Association but it will be necessary to have two other prints so that each of the three members of the panel may submit an individual assessed valuation.

Forgive me for being so remiss in this matter and do let me hear from you.

I hope that when you are next in New York I will have the pleasure of seeing you.

Sincerely,

EGH:lk

8301 31st Street West
Saint Louis Park, 26
Minneapolis, Minnesota
January 9, 1963

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

I am a Florentine painter, and plan to spend six or seven months in the United States. I am most interested in placing some of my paintings with your gallery.

I am enclosing copies of some reviews and a few photographs, so that you can get an idea of my work.

I would appreciate it if you would answer as soon as possible, as I will be in Canada for a show during the last week of January, and it would be very helpful to me if you could respond before that time.

Thank you very much.

Sincerely,

Alvaro Baragli
Alvaro Baragli

January 11, 1963

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

When I commit a crime the FBI will be completely
unnecessary as there is a full report of all my
movements. However I have a couple of funny stories
to tell you re Honolulu which no one knows.

You Californians should hide your head in shame. The
day I arrived in Los Angeles I was obliged to wear my
fur coat but I admit that on my arrival in New York the
pilot announced just before we landed that the temper-
ature was exactly 1 degree above zero. We'll try to
take care of that situation before you get here and
will have that drink waiting at the doorstep.

It will be grand to see you.

Sincerely,

ECH:lk

January 7, 1964

Dear Mr. Haegert -

Our many thanks
for your generous Christmas
remembrance to us and
the hours of cheer.

Good luck, health
and happiness ^{for} 1964

Very sincerely,
Perry and A. Clark



GENERAL CABLE CORPORATION

730 THIRD AVENUE

NEW YORK 17, N.Y.

January 3, 1963

A. LEON FERGENSEN
Vice-President

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am enclosing a check for \$350.00 for credit to my account.

Very truly yours,

ALF/mwc
Enc.

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THE UNIVERSITY OF ARIZONA
TUCSON

UNIVERSITY ART GALLERY

January 4, 1963 - 3

Paintings to be included in exhibition: JOHN MARIN

72. Pertaining to Nassau Street, New York (81. Trinity Church, New York
Watercolor, 25 3/8 x 20 1/4, 1936
The University of Nebraska,
Bequest of Miss Frances Sheldon
82. Marin Island--Small Point, Maine
Watercolor, 16 x 21, 1931
Memorial Art Gallery of the University
of Rochester, New York,
Marion Stratton Gould Fund Gift

73. Rocks, Sea and Boat, Small Point, Maine
Watercolor, 20 3/16 x 20 1/2, 1932
Walker Art Center, Minneapolis
83. Big Wood Island
Watercolor, 14 1/4 x 16 3/8,
Wadsworth Atheneum

74. Deer Island, Maine
Watercolor, 17 1/2 x 13 7/8, 1923
Whitney Museum of American Art
84. Green Sea, Cape Split, Maine
Watercolor, 15 1/2 x 22 1/2, 1941
Wadsworth Atheneum

75. White Horses, Sea Movement Off
Deer Isle, Maine
Watercolor, 15 1/4 x 19 3/4, 1926
Whitney Museum of American Art
85. The Valley
Drawing,
Yale University Art Gallery)

76. Sea Piece
Oil, 22 x 28, 1951
Whitney Museum of American Art,
Gift of The Friends of the Whitney
Museum of Art
86. The Little Footbridge
Drawing,
Yale University Art Gallery)

77. Small Point, Maine
Watercolor, , 1932
Mr. and Mrs. Nathan Kellins, Tucson *(87. Deer Island, Maine
Drawing,
Yale University Art Gallery)

(78. Mount Chocorua
Watercolor,
Fogg Art Museum, Harvard University) 88. The Juggler
Drawing,
Yale University Art Gallery)

(79. In the Adirondacks
Watercolor,
Fogg Art Museum, Harvard University) 89. Seascapes
Watercolor, 16 5/16 x 13 7/8, 1924
Mr. and Mrs. Jack E. Young, Tucson

(80. Delaware Country
Watercolor, , 1915
Fogg Art Museum, Harvard University) 90. Bust of John Marin by Gaston Lachaise
1928
Mr. and Mrs. Lawrence A. Fleischman,
Detroit, Michigan

*Drawings; ()Not certainies

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for publishing information regarding sales transactions.
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archivist is living, it can be assumed that the information
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January 14, 1963

Mr. Wilbur H. Glover, Director
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mr. Glover:

For your information we have selected from all of
Sheeler's production the paintings and drawings which
deal with Shaker themes. This applies to the Lane
Collection as well of which we have a complete record
in our sales books.

As I advised you previously the entire list as well as
the names of the owners was sent to Dr. Andrews about
mid-November and I am sure that he will make it avail-
able for you. At that time I also asked whether the
Shaker Community would like to obtain the photographs
of all the pictures (or what will be available based
on the replies you receive from the owners). In that
event we will be glad to order prints of the photographs
for which the charge will be approximately \$1.50 each.
Thus I would suggest that you start writing to the
owners very shortly and let us know whether or not you
have been successful in obtaining the entire group con-
prising 14 pictures in all.

I look forward to hearing from you.

Sincerely,

EON:lk

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CORRESPONDENCE

1963

January 2, 1963

Mr. Robert Carlen
323 South 16th Street
Philadelphia 2, Pa.

Dear Bob:

Your letter dated December 22 was among the many held for me until my return from a two weeks trip just a day ago.

Yes, I well remember the wood carving and as soon as I get leveled off with my correspondence, etc., will go up to the warehouse where we have several vaults to locate this carving and will communicate with you promptly thereafter.

I am terribly sorry to hear about Alice's condition. The poor girl has really had a rough time and I hope that she has managed to make an adjustment.

You will hear from me within the next week or ten days, meanwhile I hope you manage to have a pleasant new year.
My very best regards.

Sincerely,

E.O. Halk

not mated, go through the entire cycle. However, it is so slightly manifested that owners are not aware of it.

IN SEVERE CASES, the veterinarian can give hormone shots to stop the cycle. In addition, if the dog is not to be used for breeding, then she should be spayed.

Spaying is also recommended for females which are no longer to be used for breeding. There is some evidence that this may prevent the formation of some types of cancer.

Two new general dog books deserve mention here. They are: "The Complete Book of Dog Training and Care by J. J. McCoy (Coward-McCann, \$4.95, and Longmans in Canada) and Dogs and Dog Care by Ulrich Klever (Viking, \$5).

McCoy is a former assistant director of the Gaines Dog Research Center. His book is well planned and well researched. It

should be used. The relative speed of dog breeds is not proven.

Q: What is the normal gestation period in the dog?

A: From 61 to 63 days. Though such cases are rare, puppies have been whelped as early as 58 days, and as late as 65.

Q: How does a canine mother's milk compare to that of a cow?

A: It is three to four times as rich in butter fat, and about twice as rich in protein. Cow's milk is slightly richer in sugar than is the dog's.

(Maxwell Riddle welcomes your questions and will answer your problems whenever possible. Due to the tremendous volume of mail received by Mr. Riddle, many questions will be incorporated in the column. Letters should be addressed to Maxwell Riddle, c/o The Denver Post, Columbia Pictures, Inc.



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the money of account of the United States should be expressed in dollars or units, dimes or tenths, cents or hundredths, and milles or thousandths; a dime being the tenth part of a dollar, a cent being the hundredth part of a dollar and a mille being the thousandth part of a dollar. It also specified how many grains pure and how many grains standard each coin, including gold, silver and copper should have.

The word "pure" meant unalloyed metal; the word "standard" meant at that time 11/12 fine or 11 parts pure metal to one part alloy, which was mixed with the pure metal to improve the wearing qualities of the coins.

The alloys now used are: silver coins, 90 pct. silver and 10 pct. copper; five-cent pieces, 75 pct. copper and 25 pct. nickel; one-cent pieces, 95 pct. copper and 5 pct. tin and zinc. The alloy is melted in crucibles and poured into molds to form ingots—thin bars that vary in size according to the denomination of the coin to be made.

THE INGOTS are put through rolling mills to reduce them to the thickness required. The strips, wide enough to allow three coins to be cut from a width, are fed into cutting presses which cut circular blanks, or planchets, of approximately the size of the finished coin.

Then the blanks are put through annealing furnaces to soften them; next through rotating cylinders containing solutions to clean and burnish the metal, and finally into centrifugal drying machines. The blanks are next fed into a milling or

planing machine.

After April 1797, the U.S. Mint obtained its copper planchets for both cents and half-cents ready-made from Boulton and Watt in England. After 1815 the mint supplemented this source with shipments from Crocker Brothers and Co. of Taunton, Mass., and the majority of the mint's cent planchets came from these firms until January 1857, although there were smaller shipments from other firms in New York and New England.

The Mint Act of January 1837 made it mandatory that the mint buy its copper planchets ready-made from some such source. The practice then was also for the mint to distribute the finished cents by the same firms, giving them a discount and also paying the express charges.

In striking the coins, the blanks are held firmly by a collar, as it is struck under pressure varying from 40 tons for one-cent pieces and dimes to 170 tons for silver dollars.

Upper and lower dies impress the design and mottoes on both sides of the coin. The pressure is sufficient to produce a raised surface of a height level with that of the milled rim. The pressure forces the metal into the grooves of the collar, producing the "Reeding" on the finished coin.



as 13.B-N6 decides. (b) A well-idea is to castle and bring the KR to QB1. (c) Gives his opponent the attacking chance he was looking for. (d) Black must have counted on 19.PxP, N-K5 followed by NxP. (e) A well-calculated sacrifice. (f) If 20...PxP; 21.RxPch decides immediately.

MISSES QUEEN WIN

In the El Paso Open, Charles Morgan missed an easy win against Jack Shaw of Albuquerque. This miss put Shaw in first place.

WHITE: C. Morgan

BLACK: J. Shaw

1. N-KR8	N-KR8
2. P-KN3	P-KN3
3. B-N2	B-N2
4. Q-O	O-O
5. P-Q3	P-Q3
6. P-K4	P-QB4
7. QN-Q2	N-B3
8. P-KB5	P-H4
9. N-N3	Q-N8
10. P-K3	P-QB4
11. B-K3	P-B5
12. N-N1-Q2	QxP(a)
13. N-B4	QxP
14. E-B1	Q-N4
15. NxP(b)	

(a) All books tell you this is supposed to be bad. I asked Jack why he played it. He answered: "I didn't know what to play!"

(b) The game ended in a draw after a long and hard struggle. With 15.R-N1, Q-B6 (forced); 16.Q-K2, N-QN5 (N-Q5); 17.BxN; KPxP; 18.KR-K1 traps the Queen) 17.N-K1, and Black must lose his Queen for two pieces. 17...P-QN4; 18.R-K1, QxR; 19.BxQ, PxN; 20.PxP, and White wins easily.

Solution to above problems:
1.Q-K2, NxP; 2.N-Q8 mate; or
1...NxP; 2.Q-B7 mate, etc.

Print to provide a copy of your original document
for the public to read. If you do not want your
document to be public, you can use the "File" menu
and select "Save As" to save it as a private document.
This will prevent others from reading your
document without your permission.

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January 12, 1963

Mr. Sid Gotcliffe
212 East 9th St.
New York, N.Y.

Dear Mr. Gotcliffe:

Thank you so much for your note and for sending
us your catalogue.

Unfortunately, at this time, we have a full roster
of artists and are not planning to add to it
at this moment. For this reason we do not feel
it would be possible to see your color slides.

May I wish you the best of luck in finding a
gallery in New York?

Sincerely,

Jay Wolf
Assistant Director

January 14, 1963

Mr. Frank Getlein
Box 328
Merrifield, Virginia

703
534-4427

Dear Frank:

After a real honest to goodness holiday in Honolulu and Arizona I am back in the groove once more - a groove which gets deeper and deeper and deeper. At the moment I feel that if the U.S.S.R. keeps loosening up about modern art maybe I'll get me another non-paying job and have fun with the muziks and the F.B.I. boys which at least afforded me some humor.

In any event it was nice to receive your charming Christmas card and get the art work from the junior members of the family. I plan to be in Washington next Friday for the preview at the Corcoran and a dinner preceding that equally fascinating event. If I get there earlier could you find a half hour or so to have a little chat with me, mostly about the W.P.A.? I have some interesting and amusing information for you but would also like to obtain in exchange a report about your contact with Ruth Reeves and Tom Parker, the ex-assistant Director of the W.P.A. Meanwhile I have assembled some more and very interesting data which will be available to you shortly. Incidentally I expect to be on a three-man, (or two-thirds and one-third) panel in Philadelphia, and ~~I have a month later~~ a panel which includes August Heckscher. The topic is "Government in Art" and I will concentrate largely on the W.P.A. program. Permission was asked and granted to have the entire discussion taped. If you are interested I might be able to get an extra tape for you.

In any event let me know whether you will be available late afternoon so that I can make my travel arrangements accordingly. I will probably stop at the Hilton Statler Hotel which is close to the Corcoran as I have to be back early Saturday morning, but get in touch with me here if you please.

My very best wishes to you, Dot, Christine, Steve, Mary, Bill and Karl for a very very happy year.

Sincerely,

EGH:lk

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EDMUND J. KAHN

1840 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

January 2, 1963

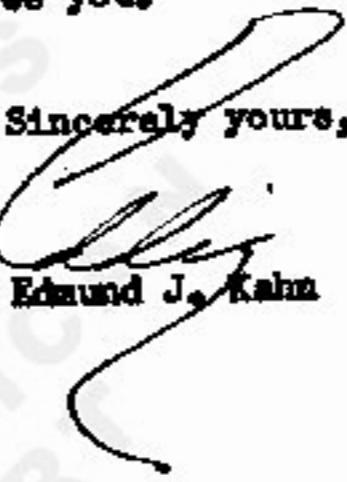
Miss Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Edith:

I have agreed to lend one of my Sheeler's; namely, "California - 1957", to the Department of Art at the State University of Iowa. I don't want you to try to build up my ego and waste some insurance premiums but just as a matter of information, would you give me your idea of the insurance valuation I should place on the picture? I have no intention of selling at the moment and I continue hopeful that my estate will not have to be appraised for another year or so, but I would like a general idea of the value of the painting.

My best regards to you and a hope that 1963 is a good year — are you coming to the A.F.A. Convention? If so, I hope to see you.

Sincerely yours,


Edmund J. Kahn

EJK:bls

Oil

AIR MAIL

26426

1 Y, 000



THE UNIVERSITY OF ARIZONA
TUCSON

UNIVERSITY ART GALLERY

January 4, 1963 - 2

Paintings to be included in exhibition: JOHN MARIN

17. Peach Orchard in Bloom, No. 1
Watercolor, 14 3/4 x 20 1/2, 1949
Des Moines Art Center

(18. Mid-Manhattan No. 1
Oil, , 1932
Des Moines Art Center)

(19. Sea and Boat Fantasy
Oil, , 1944
Mr. Joseph Schramm,
Burlington, Iowa)

20. Region Weehawken, New Jersey
Oil, 9 1/2 x 13 5/8, 1903
Mr. and Mrs. Lawrence A. Fleischman,
Detroit, Michigan

21. Taos Canyon
Watercolor, 16 5/8 x 22, 1929
Mr. and Mrs. Lawrence A. Fleischman,
Detroit, Michigan

22. Alpine District, New Jersey
Watercolor, 20 3/4 x 15, 1938
Mr. and Mrs. Lawrence A. Fleischman,
Detroit, Michigan

23. Mt. Morse, Maine
Watercolor, .
Georgia Museum of Art,
The University of Georgia

24. West Point, Maine
Watercolor, 19 x 16, 1914
The Downtown Gallery

25. Region--Rowe, Massachusetts
Watercolor, 24 1/2 x 21 3/4, 1918
The Downtown Gallery

26. Maine
Watercolor, 16 1/2 x 19 1/2, 1921
The Downtown Gallery

27. White Mountain Country #34,
Franconia Range, Mountain and
Fir Trees
Watercolor, 22 x 16 3/4, 1927
The Downtown Gallery

28. Tree and Sea, Maine
Watercolor, 15 1/2 x 20 1/2, 1932
The Downtown Gallery

29. Roque Island Beach, Maine Coast
Watercolor, 21 1/2 x 13 1/4, 1933
The Downtown Gallery

30. Ledges and Sea, Cape Split, Maine
Watercolor, 20 1/2 x 15 1/4, 1936
The Downtown Gallery

31. Sea and Cape, Maine
Watercolor, 21 x 15 1/4, 1937
The Downtown Gallery

32. From Cape Split, Maine
Watercolor, 20 1/4 x 15 1/2, 1939
The Downtown Gallery

33. Mount Katahdin, Maine
Watercolor, 21 1/2 x 15, 1941
The Downtown Gallery

34. From Cape Split #2
Watercolor, 20 1/2 x 15 1/4, 1943
The Downtown Gallery

35. Cherry Orchard in Bloom
Watercolor, 20 1/2 x 15, 1949
The Downtown Gallery

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

continued

JM
Give these sets

January 15, 1963

Mr. Richard Barnet
Antioch College
Yellow Springs, Ohio

Dear Mr. Barnet:

I hope you don't mind our persistance but we would
like to have the eight photographs which you borrowed
in September returned to us. I'm referring to the
Zorach and Davis prints which Mr. Marin mailed to you -
according to our records on April 21st. Won't you be
good enough to send them to us at your earliest con-
venience.

Sincerely yours,

EGH:lk

due to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
executor is living, it can be assumed that the information
may be published 50 years after the date of sale.

21.30
1.25
50

P

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

GERALD W. BROWNSTEIN
ATTORNEY
187 CHURCH STREET
NEW HAVEN 10, CONNECTICUT
UNiversity 5-4155

January 4, 1963

ANDREW M. DIPIETRO, JR.

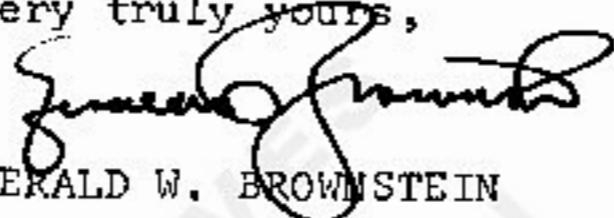
Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Madam:

I recently purchased a piece of sculpture from you which was made by William Zorach. I arranged to have the stand for it made by Sculpture House, which was to be forwarded to you for shipment to me. Although this was more than a month ago, I have heard nothing further in the matter.

I would appreciate it if you would check with Sculpture House and if the same has been completed I will appreciate it being shipped to me at an early date.

Very truly yours,


GERALD W. BROWNSTEIN

GWB:jh

NORTH HILLS YM-YWHA

60-09 Marathon Parkway

Little Neck 62, New York

BAyside 5-6750

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Jack Lauren
Executive Director

January 10, 1963.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

As you requested in your chat with Mr. Lucom, we shall attempt to summarize the proposed Max Weber exhibition that will be run for the benefit of the Y.

The reason for the exhibition is simply this: The Y is in the process of expanding (a new building is being constructed)... Its services will be greatly increased and its area of coverage soon will include the communities of New Hyde Park, Lake Success and Great Neck. We want very much to highlight the fact that the new Y will be as much a cultural as it is a recreational and social service center. We believe that an art exhibit, especially one honoring a Great Neck resident who was, undoubtedly, one of the outstanding forces in American art, would, not only meet our primary objective of pointing up the cultural aspects of the Y, but would also be an excellent fund raising event.

The exhibition would be held some time in April in Great Neck, probably in one of the schools, public, or semi-public buildings. We cannot proceed on this, of course, until we are certain that we can have the exhibition at all.

The general public would be charged an admission fee to see the exhibit. In addition, catalogues of the show would be sold. But a large portion of the funds raised would come from "sponsors" of the exhibit, who would be credited in the printed catalogue, and from a special cocktail party opening, for which we plan to charge a fee of \$5.00 per couple.

Arrangements will be made to insure the paintings against damage and theft, and a special policeman will be on guard at all times during the exhibit.

We are hopeful also of arranging a local public service tele-



A Branch of the Associated YM-YWHA's of Greater New York



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1963

Railway Express Agency,
Claim Division
219 East 42nd Street
New York, N. Y.

Attn: Mr. Tedeschi

Gentlemen:

For your information we now have in our possession the damaged collage by Arthur Dove - entitled THE SEA. You or your representative may call at the gallery at your convenience but I would suggest that you telephone in advance to make sure that I will be here at the time.

Sincerely,

ECH:lk

Please ADD the following to our CUSTOMER list:

Mr. Edward Nakamura
1266 Matlock Avenue
Honolulu, Hawaii

Mr. Gordon A. Miller
146 High Street
Taunton, Massachusetts

I have just received the white cards from my earlier changes lists.
May I have the material on this list promptly please. Thank you.

Sincerely yours,

Miller

Tracy Miller,
Secretary to Mrs. Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 12, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Blvd.
Los Angeles 69, California

Dear Mrs. Ankrum:

By this time I am sure you have received my previous
letter and are probably working on the list I gave you
of paintings required for the exhibition concentrating
on those in California.

I suggested previously that I would communicate
directly with the New York owners and would therefore
like the full names and addresses of the following:

Bixer
~~Emmett~~
Preston
Jacobs

Also it will be necessary to obtain the same information
in connection with Isaac of Philadelphia.

Please send the reply Airmail, Special Delivery.

Sincerely,

E.G.H.ilk

contemporary art society

ART ASSOCIATION OF INDIANAPOLIS

110 EAST SIXTEENTH STREET INDIANAPOLIS 2, INDIANA

January 14, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith C. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

You and the other lenders listed in the catalog of the first annual exhibition of the Contemporary Art Society made this show possible. Our thanks to you for your willingness to help, the advice we received from many of you, and your generosity in making these works available.

The show is attracting a very large number of enthusiastic visitors to the Herron Museum of Art. Press and television coverage has been most gratifying, and has increased steadily since the initial news release of December 20 was sent to more than thirty publications in six states. We thought you might wish to have this release as well as the copies of the catalog which we are sending under separate cover. A series of three Friday night lectures at the Museum by Dr. Albert Elsen of the Indiana University Faculty of art, a half-hour discussion each week on television featuring works from the exhibit, and the regular schedule of gallery talks by members of the museum staff have also helped to stimulate widespread interest in this show.

Several works have already been reserved or sold. We anticipate that there will be more before the end of the month. The purposes of the Society, as stated in the foreword of the catalog, are being greatly advanced by this exhibition. We feel certain that our joint efforts to gather this collection together will result in lasting benefits to you as well as to the Indianapolis community.

Sincerely yours,

Just
Frank C. Springer Jr.
Frank C. Springer Jr.
President



PRESIDENT—Fred N. Wells
1ST VICE-PRES.—Mrs. Albert Speier
2ND VICE-PRES.—Mrs. Bromley Sheldon
SECRETARY—Mrs. Carl Olson
TREASURER—Mrs. Richard Ages
ASST TREASURER—Mrs. Craig O'Brien

January 2, 1963

The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Attention: Miss Edith Halpert

Dear Miss Halpert:

The Nebraska Art Association has been re-valuing its collection for insurance purposes, based on today's market.

At the bottom of this page we are listing items which have been purchased from your Gallery and would appreciate information which will enable us to place a realistic value on them for insurance purposes.

Yours very truly,

Fred N. Wells
Fred N. Wells
President

FNW:fim

Yasuo Kuniyoshi	"Fruit on a Table"	oil	42"x30"	8500.
			acquired, 1961	
3600.-	Georgia O'keefe	"New York Night"	oil	40"x19"
				purchased, 1958 9000.
760.-	Niles Spencer	"Entrance to Fort, Bermuda" 1929	oil	21"x28"
				purchased, 1955 3000.
Max Weber	"Discussing the Torah"	oil	20"x24"	6000.-
				purchased, 1943

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763-69



Congratulations

ZGB057 BE259 B WRA240 CGN PD WORCESTER MASS 7 14OP EST

MRS EDITH G HALPERT AND JOHN MARIN JR

THE DOWN TOWN GALLERY 32 EAST 51 ST NYK

ONLY WISH I COULD BE ON HAND FOR THE MARIN EXHIBITION SPECIAL
PREVIEW BUT UNABLE TO MAKE IT BEST WISHES AND WARM REGARDS TO YOU

BOTH

DAN RICH

CG 607 A 27

Worcester Art Mus

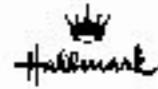
B Y W E S T E R N U N I O N

January 11 1963

Dear Mrs. Haig -
St. Albans home

Our many thanks to
you for your most
generous Chidiock
memorandum to us. We
have used it to good
advantage.
Good health, health and
happiness in 1963.

Sincerely
Polly and Alfred



prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1963

Mr. Fred N. Wells, President
Nebraska Art Association
519 Terminal Building,
Lincoln 8, Nebraska

Dear Mr. Wells:

I am very glad to supply the data you requested.
You will find the insurance valuations listed below:

Yasuo Kuniyoshi	FRUIT ON A TABLE	oil	42x30	\$8,500.
Georgia O'Keeffe	NEW YORK NIGHT	oil	40x19	9,000.
Niles Spencer	ENTRANCE TO FORT, BERMUDA	oil	21x28	3,000.
Max Weber	DISCUSSING THE TORAH	oil	20x24	6,000.

Sincerely yours,

BOH:lk

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 15, 1969

Mr. Edmund Vigeland
Assistant Director
The Corcoran Gallery of Art
Washington, D.C.

Dear Mr. Vigeland:

Last week I sent a letter, a copy of which is enclosed,
to the Registrar of the Rose Art Museum, inquiring if
they had shipped to you STANDARD BRANDS, 1961, by Stuart
Davis.

I have not as yet heard from them, but I hope this has
been done. Would you be so kind as to let me know if the
painting has arrived at the Corcoran?

Kindest regards,

Sincerely,

Jay Wolf
Assistant Director

Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Class of Service
This is a ~~fast~~ message unless the deferred character is indicated by the stopper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

6F-1201 (4-80)

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

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MRS EDITH HALPERT

THE DOWNTOWN GALLERY 32 EAST 51 ST NYK

OUR VERY BEST TO YOU AND JOHN MARIN, JR ON THE OPENING OF YOUR
MARIN OIL EXHIBITION

WILLIAM E STEADMAN DIRECTOR UNIVERSITY OF ARIZONA ART GALLERY
TUCSON
(24).

January 14, 1963

Mr. Lawrence A. Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

It was so good to see Barbara and you yesterday. I
regret however that there were so many interruptions
and lack of concentration resulting in a sense of con-
fusion on my part.

Since the small oil is to be framed and will require
three or four days for the job, I am sending you a photo-
graph of the New York picture to make certain it is the
one you had selected. John told me later that it had been
reserved by Mr. Henderson but we can overcome that as we
have a handsome drawing of New York and the black and white
may serve his purpose as well. On the other hand I cannot
recall the figure I quoted which I am sure is far below
that John had in mind but if you advise us what I said I
will follow through accordingly. Meanwhile John will get
the painting you selected from the photograph book and
that too will have to be framed. Thus it is just as well
as we can send all of them in one fell swoop - together
with the New Mexican picture which you chose for yourself.
Please let me know about the New York painting by wire.

Under separate cover I am sending the four photographs
you requested of the paintings by Tseng Yu-Ho. All the
pertinent data appears on the reverse side of the photo-
graph together with the prices subject to 10% discount if
the selected picture is for the museum. Incidentally I
am sending along two catalogues of exhibitions held at the
gallery since it contains information regarding the artist
which should be of interest to the perspective buyer.

I look forward to your forthcoming visit and certainly
hope that Barbara will join you. My very best regards.

Sincerely:

EOM:lk

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January 2, 1963

Goldsmith Brothers
77 Nassau Street
New York 8, New York

Attention: Mr. Mottola

Dear Mr. Mottola:

As per your conversation today with Mrs. Halpert, would you please send us the items on the enclosed list.

We need these supplies desperately having originally ordered them from your Company December 14th.

Thank you very much.

Very truly yours,

Jay Wolf,
Assistant Director

JWlk

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January 14, 1963

Mr. Richard F. Howard, Director
Birmingham Museum of Art
8th Avenue and 20th Street North
Birmingham 3, Alabama

Dear Dick:

When I got back after the first of the year you can well imagine what was awaiting me in the way of work.

I did look at the slides carefully and am thorough convinced that the painting has no relation to the work of our Max Weber. On the other hand, being a cautious character, I checked with Mrs. and Miss Weber both of whom are very familiar with Papa's work and they were appalled that someone would offer the painting to a museum as the work of the master. All this is no news to you as you obviously suspected it immediately but you now have three additional opinions to support you. And so I am returning the precious slide.

Best regards,

Sincerely,

EOM:lk

Center for
Cross-Cultural
Communication

Affiliated with the Institute for the Study of National Behavior Princeton, New Jersey

530 Sixth Street, Southeast
Capitol Hill, Washington 3, D. C.
Lincoln 7-0324

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

January 12, 1963

Dear Edith:

An unavoidably delayed note to thank you for the lovely evening in New York last week. I enjoyed very much seeing you again and having an opportunity also to become acquainted with the Jake Lawrences, Sarah Kunyoshi and the others. As always, the rewards of the time I spend in your company are very great for me, by way of education as well as pleasure.

Thank you for agreeing to be a member of my Advisory Board and also for lending your support to the Newsletter which I hope we can shape up into a really first class publication.

Why don't you plan to come down to Washington some Saturday evening for a quiet Sunday, either at my place which would delight me or with the Baums, but at least for dinner, lunch, or breakfast with me. It might be nice for you to be here without having to see anybody or greet the public.

I will probably be in New York again on the weekend of the first of February and will call to say "hello" if I may.

It was very good to see you looking so healthy and in such good stimmung. You must be sure to take frequent, short vacations in Honolulu or elsewhere so as to keep yourself at this level of health and spirit.

With my very best to you.

Sincerely,

Warren

Warren M. Robbins

Mrs. Edith Halpert,
32 East 51st Street,
New York 22, New York.

January 14, 1963

Mr. A. E. Tarlow
305 Town's Country Village
San Jose 28, California

Dear Mr. Tarlow:

Our bookkeeper has just given me the figure you requested
in connection with the balance which appears on our books.
The sum is \$130.

Unfortunately there are no original drawings and certainly
no paintings in that price category but we have a very
handsome selection of silkscreens prints by Ben Shahn,
ranging in price from \$250. to \$45. It will be impossible
for us to make any specific suggestions to you as the
selection of a work of art is so thoroughly personal. May
I suggest therefore that you cease sending us checks for
the time being and wait until you have an opportunity to
see Shahn's paintings, drawings and prints on your next visit
to New York. I am sure you will find something that will
make you happy and can then straighten out the account so
that you are no longer on the credit side of the ledger.

I look forward to seeing you.

Sincerely,

BOH:lk

302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

January 3, 1963

Dear Mrs. Halpert,

All good wishes for the year 1963.

The Ben Shahn show was a success.

Hundreds of people came and newspaper coverage was good.

Besides the three drawings sold so far, there are two serigraphs "Blind Botanist" and "Screentest" being purchased (on time) by art students.

Mr. Donahue is interested in having the museum acquire "Lute and Molecules"; he will ask a donor to purchase it for the Ringling museum.

Our season is February and March. would it be possible for us to keep the Shahn drawings and serigraphs during that time?

Enclosed is a check for the drawings.

Respectfully,

Rita Lebewohl

"Prometheus", "Medusa" and "Screaming Man" went to three fine collections.

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THE UNIVERSITY OF ARIZONA
TUCSON

UNIVERSITY ART GALLERY

January 4, 1963 - 3

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Paintings to be included in exhibition: JOHN MARIN

36. Movement--Ramapo River, New Jersey 46. Sea Piece
Watercolor, 20 x 14 1/2, 1950 Oil, 28 x 22, 1951
The Downtown Gallery The Downtown Gallery

37. Sea and Clouds, Cape Split, Maine 47. Composed from My House, Outlook #3, Maine
Watercolor, 19 x 14 1/2, 1952 Series
The Downtown Gallery John Herron Museum of Art,
Indianapolis

38. Weehawken Sequence 48. Incoming Tide, Quoddyhead, Maine
Oil, 12 x 9, 1903/04 Watercolor, 15 1/2 x 20, 1952
The Downtown Gallery Museum of Fine Arts of Houston

39. Weehawken Sequence 49. Autumn on Road to Deblois, Maine, #1
Oil, 14 x 10, 1903/04 Watercolor, 15 1/2 x 20, 1946
The Downtown Gallery Museum of Fine Arts of Houston

40. Weehawken Sequence 50. Marine Landscape
Oil, 9 1/4 x 12, 1903/04 Watercolor, 16 1/4 x 12 1/4, 1926
The Downtown Gallery Joslyn Art Museum, Omaha

41. Study--New York 51. Hilltop, Hoosac Mountains
Oil, 24 x 22, 1934 Watercolor, , 1918
The Downtown Gallery Marion Koogler McNay Art Institute,
San Antonio

42. Movement--Boat in Green and Red Sea 52. Manhattan
Oil, 28 x 22, 1947 Watercolor, , undated
The Downtown Gallery Marion Koogler McNay Art Institute,
San Antonio

43. Tonk Mountains, Maine 53. Taos, 1930
Oil, 30 x 25, 1948 Watercolor, , 1930
The Downtown Gallery Marion Koogler McNay Art Institute,
San Antonio

44. Morning Scene--Sea and Ledges 54. The Rapids, N.H.
Oil, 29 x 24, 1949 Watercolor, , 1927
The Downtown Gallery Munson-Williams-Proctor Institute,
Utica

45. New York Series--From Weehawken Heights

Oil, 28 x 22, 1950
The Downtown Gallery

continued

for publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 15, 1963

Mr. Richard Hood, President
American Color Print Society
2022 Walnut Street
Philadelphia 3, Pennsylvania

Dear Mr. Hood:

On my return from a lengthy trip I found your letter.
Indeed I shall be glad to continue the Sonia Watter
Award and am now enclosing a check for 1963.

Sincerely,

RGH:lk



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

Prior to publishing information regarding sales transactions, dealerships are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1963

GERTRUDE V. WHITNEY, FOUNDER
FLORA WHITNEY MILLER, PRESIDENT
LLOYD GOODRICH, Director
JOHN I. H. BAUR, Associate Director
JOHN GORDON, Curator
EDWARD BRYANT, Associate Curator
MARGARET MCKELLAR, Executive Secretary

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Many thanks for promptly taking care of our loan requests for our impending exhibition "The Decade of the Armory Show." We are most pleased to know that we may include in the showing here the following works from the Downtown Gallery and from your private collection:

Stuart Davis. Rockport Beach.
Arthur G. Dove. A Walk, Poplars.
Lyonel Feininger. Church, Zirkow II.
Elie Nadelman. Tango.
Georgia O'Keeffe. Blue No. I. (Arranged through owner.)
Joseph Stella. Composition.
William Zorach. Spring No. 1.

and that we may include William Zorach's Kiddie Car, Leo Ornstein--Piano Concert, and Yosemite Falls in both the showing at the Whitney Museum and in the subsequent tour. All of these will, of course, will be very significant to the purpose of our exhibition, and we are very grateful to you for your generous cooperation.

Our most plaguing problem in concluding the urgent preparations for the exhibition and the catalogue is in locating works by Lyonel Feininger, Stuart Davis, and Arthur G. Dove that can be included in the tour of the exhibition. A forthcoming Feininger retrospective at one of the Texas museums has tied up practically all the available Feiningers. We understand that Davis cannot locate The President, which would be ideal for the show. Dove, as you know, worked mostly in pastel during that period.

We would like to make a further plea on your generosity, hoping that you might be able to help us out of these predicaments.

Is it at all possible that you would be willing to let us travel your fine Church, Zirkow II, by Feininger, as you indicated to me you might?

(continued)

Jan 10/63
212 E 95th N.Y.C

Dear Mrs Halpert.

I have about 50 odd
color slides of paintings
- Street Scenes, Landscapes
Seascapes + some figures.
They date from 1930 on
to recently.

Would you kindly let
me know when I may
bring them in to show you

Enclosed is a catalogue of a
Exhibit.

Sincerely
S. d. Gatchell

SP70905

January 5, 1963

Mrs. Lawrence S. Pollack, Jr.
9510 Rockbrook Drive
Dallas 20, Texas

Dear Mrs. Pollack:

Please forgive the long delay in my reply. I left New York on the 16th of December and have just returned from a two weeks vacation in Honolulu and Arizona and the answer is therefore delayed accordingly.

I, too, was puzzled when I saw the reproduction you were kind enough to enclose and immediately checked with Ben Shahn as well as the editor of *Mademoiselle*. I promptly ascertained that the artist, who as you will note from the invoice we sent you when the purchase was made, holds permanent reproduction rights on all his works permitted a very close friend of his Miss Cipe Pineles then Art Director of *Mademoiselle* to make a color transparency for use in the magazine in conjunction with the short story scheduled to appear at that time. For some reason or other the publication of the story was delayed for four years and appeared together with the reproduction in the January, 1963 issue.

Since a reproduction in a magazine of this quality is advantageous to the publication and equally so to the artist and owner, I am sure now that you know the circumstances you will realize why no credit line had appeared and why we could not communicate with you in advance to advise you that it was to be used in this issue. I trust that you will accept our apology for not informing you in advance. If for some reason or other you are unhappy about the situation we shall of course be happy to repurchase the painting at the original cost as we certainly want you to be happy. May I hear from you?

Any may I take this occasion to wish you and Mr. Pollack a very Happy New Year. I look forward to seeing you when you are next in New York.

Sincerely,

EGH:lk

January 5, 1963

Dr. Frederick R. Mebel
68 Hempstead Avenue
Rockville Centre, L.I., N.Y.

Dear Dr. Mebel:

As you know shortly after your visit and acquisition of the painting by Abraham Rattner I went off on my vacation trip. When I returned I found a message concerning the express package which was sent to you collect. Needless to say I was greatly distressed and am enclosing a check for the sum involved.

In view of the fact that so much extra help was hired by the Express Company, the Post Office, etc., there were a great many errors perpetrated during that short period - many more than under ordinary circumstances. In checking I ascertained that the man who picked up the deliveries that afternoon did not have any weighing facilities and automatically sent everything "collect". I do hope you were not inconvenienced and that you spent a very happy holiday.

Again I want to thank you for your kindness in delivering the medication. It is really working wonders and I am most grateful to you.

Since I have learned that many of our invitations as well as the catalog did not reach their destination for the same reasons listed above, will you please accept my personal invitation to our cocktail party on Monday, January 7, from 5 to 7 P.M. Unless you received both invitations far enough in advance as we had planned I hope that you are free to be with us on that occasion. I look forward to seeing you.

Sincerely,

EDM:lk

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

JEROME P. CAVANAGH, Mayor

ARTS COMMISSION OF THE CITY OF DETROIT

LAWRENCE A. FLEISCHMAN, *President* - DOUGLAS F. ROBY, *Vice-President* - MRS. ROY D. CHAPIN, JR.,
MRS. EDELB FORD - RALPH T. McELVENNY - FRED J. ROMANOFF - JAMES S. WHITCOMB

WILLIS F. WOODS, *Director*

Phone TEMple 1-0350

WM. A. BOSTICK, *Secretary & Business Manager*

PAUL L. GRIGAUT, *Chief Curator*

January 8, 1963

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22

Dear Edith:

I was perhaps a month or so previous in having the O'Keeffe and Weber sent to us. A good deal of re-appraisal of our needs has gone on since then and it has only been recently that we have been able to direct the committee's attention to these two pictures. However, approval for the Weber New York Department Store is assured and final action should take place without much more delay. The O'Keeffe is being returned. Apparently we are going to have to find one that is more "attractive." I appreciate your patience in this matter.

I also feel very sure that the Weber would be available for loan in an exhibition that would be of enough importance for you to be interested in it.

Best wishes,

Sincerely yours,

Willis F. Woods

Willis F. Woods,
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Q

BROOKHAVEN NATIONAL LABORATORY
ASSOCIATED UNIVERSITIES, INC.
UPTON, L.I., N.Y.
TEL. YAPHANK 4-6262

REFER:

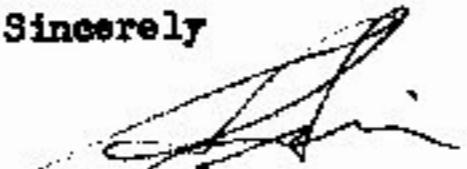
January 4, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In reference to the damaged "Eagle Weathervane", our insurance agent informs us (see attached letter) to have you proceed with the repairs. Upon completion, please forward the bill to me for handling by the insurance company.

Sincerely


George Sabine
Recreation Representative

GS/nw

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THE MUSEUM OF MODERN ART, KAMAKURA

Mrs. Edith Halpert
 32 East 51st Street, New York,
 U. S. A.

January 6, 1963

rise to publishing information regarding sales or transactions.
 Researchers are responsible for obtaining written permission
 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

Dear Mrs. Edith Halpert;

Through the courtesy of Mr. Ben Shahn, I take the liberty to write to you that I ask you to be given your approval as one of the picture-dealers of Mr. Ben Shahn's, of which I have written a request to Mr. Rasmussen.

At the Tokyo International Print Biennale, Mr. Ben Shahn was awarded the prize of our Modern Art Museum, KAMAKURA last year. As it is customarily an annual event of our museum to hold an exhibition of the prize winner, we wrote to make a request to Mr. Ben Shahn for the exhibition of his works in print, water-color and drawing.

His answer says that his works are now traveling in Europe as a form of round trip exhibition and will soon be terminated after finishing the period in Sweden in February, and that he has approved with pleasure to have his exhibition held at our Museum of Kamakura suggesting me to ask you for its arrangement.

I shall be pleased if you could arrange it so as to enable us to have his exhibition held immediately after the termination in Sweden. All the expenses for the freight and insurance for the works to be shipped from Europe to Japan shall of course be paid by our Museum. And, if permitted, I would like to have the exhibition taken on its round trip to the principal museums in our country by the hand of Japan Art Museum Council consisted of the those museums situated each in the cities of Nagoya, Osaka, Kyoto, Okayama, Ube and Kita-kyushu

If you have any demand upon the matter, please let me have it with no hesitation. Enclosed herewith please find a copy of Mr. Ben Shahn's letter to me.

Awaiting an early and favourable reply;

Yours sincerely,

Teiichi Hijikata
 Teiichi Hijikata

Conservator of The Museum
 of Modern Art, KAMAKURA
 President, Japan Art Museum
 Council
 Kamakura-shi, Japan

January 14, 1964

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Thank you for the prompt return of my list of changes, received today.
As we will have a large mailing very soon, would you make the following
few additional changes at your earliest convenience.

Please REMOVE from the PUBLICITY list:

Miss Martha Ullman
Manhattan East
12 East 64th Street
New York 21, N.Y.

Please ADD to the PUBLICITY list:

Mr. Morton B. Lawrence
Park East
401 East 79th Street
New York, New York 10021

Please ADD to the MUSEUM list:

Mr. Irving Luntz, President
Irving Galleries, Astor Hotel
932 East Juneau
Milwaukee 2, Wisconsin

Prof. Curtis M. Stocking
Purdue University
Department of Art
Purdue, Indiana

Please ADD to the CUSTOMER list:

Mrs. Yoland D. Markson
1017 North Crescent Drive
Beverly Hills, California

Thank you for your cooperation.

Sincerely yours,

Tracy Miller

RICHARD A. LOEB
12, CHEMIN DE ROBECQ
LAUSANNE-OUCHY
SWISSE

Charles
18x16
oil
2 Jan 1963

Dear Edith:

It may surprise you to hear from me from Switzerland where I have been living for the past two and a half years. After divorcing I remarried and left Chile in 1960. I am associated with an art gallery here, abstract, mainly Ecole de Paris, etc; but at last I'm really doing what I wanted so long to be doing.

I'm writing for some advice. When we left Chile we shipped our things to N.Y. pending a decision as to where we would eventually settle down. Having reached that decision my wife is going to New York in February to see to the forwarding of the things which we shall want here and to liquidate the rest. Among the pictures which I want to sell is a small Sheeler oil which I bought from you, I believe it is called 'Black Gold' and represents a coal bucket suspended over a heap of coal. If you are interested in this painting, or have someone in mind please let me know and make an offer. If not please let me know where you would advise my wife to take the picture for sale. I also have 7 or 8 paintings by the Hudson river painter discovered by Albert Duvemann. Where could these be offered? My wife does not know her way around New York and I would like to simplify things as much as possible for her. In any case she'll call on you.

When answering this letter you could do me a great favor by giving me the address of Lehman (Liquors on Park Ave. at about 47th Street).

I'm sorry that I won't be seeing you in the near future but wish you a prosperous and healthy New Year as well as to anyone in the gallery whom I knew.

As always

Most cordially

D. A. L.

[1963]

Sisterhood of Temple Emanuel
May and Chandler Streets
Worcester, Massachusetts

Downtown Gallery Inc.
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert,

In January of this year a letter was sent to your "Gallery", informing you about our "Art Show and Sale"; which is to take place May 18, 1963.

On Friday April 20, we are planning to be in New York to select various paintings, prints and sculpture, from the different galleries. We plan to be at your gallery around 1:00p.m., we hope this will be convenient for you.

If you are unable to see us on this date please notify us at your earliest convenience when we can select the various paintings. If we do not hear from you before Wed. April 24th, we will presume that this appointment is convenient for you.

reply to

Mrs. Irving Silverman
230 Salisbury St.
Worcester 9, Mass.

Sincerely

Elba Silverman
(Mrs. Irving Silverman)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that the information may be prohibited 60 years after the date of sale.

Encl. Clifford Evans 1-2-63

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may be published 50 years after the date of sale.

THE TRAVELERS

THE TRAVELERS INSURANCE COMPANY · THE TRAVELERS INDEMNITY COMPANY

PUBLIC INFORMATION AND
ADVERTISING DEPARTMENT

HARTFORD 15, CONNECTICUT

January 11, 1963

to publishing information regarding sales transactions,
neither are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Joseph Marc
Marc-Long Associates
550 Grant Street
Carlton House
Pittsburgh 19, Pa.

Dear Mr. Marc:

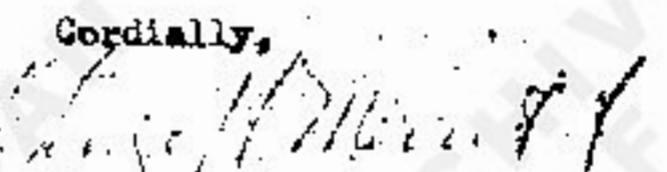
Your recent note to Mr. Kramer poses a very interesting exhibit possibility for a major exhibitor at the World's Fair.

It is with regret, however, that I must advise you for him that we have long passed the day of looking for ideas in this area for our building. The major reason for this is that well over one year ago, we determined our exhibit and building themes. When both themes were finalized, construction work was begun and our building, now under construction, will be finished this Fall. Our exhibit theme "The Triumph of Man" has been finished in model form and is now being fabricated.

As good as your program may be, we do not have one square foot of empty space left in our building. Every inch has been accounted for and it would be impractical if we should try to arrange this.

We appreciate your interest and wish you the best of success in placing this major project with some exhibitor for inclusion in the 1964-65 New York World's Fair.

Cordially,


George H. Merritt
Supervisor
World's Fair Program

GHM:jh
cc: Mr. H. J. Kramer



Edgar Tobin Aerial Surveys
San Antonio, Texas

512
2*3-623

January 8, 1963

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attn: Mr. Jay Wolf

Dear Sir:

This is to advise that the pictures referred to in your letter of the 5th are insured.

Very truly yours,

R. L. B. Tobin

R. L. Tobin

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

SYRACUSE UNIVERSITY

SYRACUSE 10, NEW YORK

SCHOOL OF ART

January 10, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Mrs. Halpert:

As you may know, Bill Zorach wrote to me some time ago about the availability of a bronze copy of his "Mother and Child." I have been working on this project and finally managed yesterday to acquire \$5,000 for its purchase.

Bill gave the price of \$7,500, but thought you would agree to the privilege of stretching payment of the remaining sum over a two or three year period. If it is possible to find the extra money so as to pay it all in a lump sum as soon after July 1st as possible, we shall certainly do so, but this as you know is apt to be slow. In any case, I asked Bill to call you and arrange for the shipment of the piece.

You have always been very good to us and we are indeed grateful for your continued interest and cooperation.

Cordially yours,


Laurence Schmeckebier
Professor of Fine Arts and Director
The School of Art

LS:jh

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January 5, 1963

Miss Ruth Pershing Uhler
Curator of Education
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

Dear Miss Uhler:

Most unfortunately the combination of circumstances
have delayed my reply to you. Mrs. Baum to whom you
wrote on the 19th was called away and I have just
returned from a two weeks vacation. Both paintings
are available for immediate shipment and I am sending
you this note via Airmail in the hope that it will reach
you Monday morning so that you can either wire or
telephone me to make sure that it will not be too late
to have the paintings packed and sent to you via Railway
Express. We would also have to know the name of the
packer who takes care of such shipments for you and
suggest that you communicate with a packer simultaneously.

If the paintings must reach you by January 10th it would
necessitate making the shipment via air freight. In any
event I would appreciate word from you immediately upon
receipt of the letter so that I may know your wishes in
the matter.

I deeply regret the long delay and hope that you understand
that it is not a customary procedure but one of these
extraordinary coincidences when both of us were absent
from the gallery. In any event I should appreciate hearing
from you.

Sincerely,

EGH:lk

F
The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 10, 1963

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York

Dear Edith:

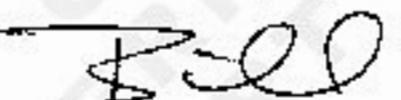
Glad to hear you are "in the pink".

I am trying to arrange that Mr. and Mrs. Caplin will be at the Buchanan's dinner and that you are seated next to him. If this works out, you will have a good chance under social conditions to talk to him.

In this connection, for future reference, we should also keep in mind Mr. August Hechscher.

I will expect to see you here on Friday afternoon. Do you want me to see if Mr. Hamilton is free? This time of year he has almost daily meetings of the various Boards he is on, so it's not easy to get him, although I know he would want to see you.

Sincerely yours,


Director

HWW:cgs

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

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January 4, 1963

Dear Edith:

If you have not already been in touch with Hy concerning Eshoo's interest in a New York representative, please wait until Eshoo himself has a chance to discuss this with Hy. I believe that he is a little unhappy with the limited opportunity to sell his work as represented by a Boston dealer alone and that he has looked about New York hoping to establish the promise of a contact before making his own arrangements with Hy. As a matter of fact, is not Hy now abroad? At all events, I am sure Bob will be grateful for your interest. And both of us feel warmly with respect to your feelings about piracy.

I didn't know that Jim Foote was planning to show the Cochran pictures. It's nice that he, Tom Howe (a Harvard classmate of mine) and Bob Griffing (an Andover alumnus) are all interested. I see no reason why the pictures should not go on tour so long as they are visibly in sound shape. It might not only create an interest in the collection more widespread than if they remain only at the Corcoran, but it might also stimulate others in different parts of the country to think of the Corcoran when in a position of bestowing gifts.

I am surprised at your reference to government approval as being necessary to allow the Corcoran to release the pictures for tour. I had believed that the Corcoran was entirely privately supported. Or is this a tax problem as far as you are concerned?

With all good wishes.

Cordially,


Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

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3

(03)

183 W 11th St
NY 3

January 15, 1963

Mr. E. Henry Groppe,
Chairman of the Board
Contemporary Arts Association
6945 Fannin Street
Houston 25, Texas

Dear Mr. Groppe:

On my return from an extended trip I found your letter
of December 27th.

Much as I should like to cooperate with you in your plan for
the auction to be held on February 26th, I must send my
regrets.

As you can well realize we have a tremendous number of requests
from all parts of the country and aside from the fact that we
cannot possibly honor these many requests I feel very strongly
about contributions of contemporary works of art by artists and
their dealers for auctions, no matter how worthy the cause. Not
only do requests come in from museums but there are dozens of
universities, schools, hospitals, and all sorts of charitable
organizations that make this demand continuously amounting to
several hundred each year. Obviously it would be impossible to
participate in all of these and most embarrassing to favor a
chosen few - thus we and a number of other galleries have agreed
to discontinue this practice several years ago as neither the
artists, or the galleries could survive otherwise. I'm sure you *that*
~~I'm sure you~~ will also realize there is no
other field which is called upon so constantly and so extensively
in all fifty states of the union.

I regret that we have to arrive at this conclusion but again
I am sure you will understand our position in the matter. I
trust that your auction committee will receive a great response
from the collectors in your locale and will meet with great
success.

Sincerely,

EGH:lk

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TOKYO: NO. 12, SUGA-CHO,
SHINJUKU-KU, TOKYO.
TEL. 35-6038

YOUR REF. EGH:1K

OUR REF.

DATE: January 7, 1963.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Downtown Gallery,
32 East 51 Street,
New York, U. S. A.

Gentlemen,

Re: Original Paintings:

We are interested in paintings by Yasuo Kuniyoshi. If you have
some of his works available for sale, will you please let us have
detailed particulars and photographs showing the works, together
with the best prices immediately.

Your early reply will be much appreciated by us.

Sincerely yours,



S. Yoshimura
S. Yoshimura

SY/jy

January 11, 1963

Miss Emily S. Rauh
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Dear Emily

Mrs. Halpert, having just returned from vacation,
is a bit behind in her mail and therefore has asked
me to answer your note.

She was utterly delighted with the Demuth photograph
as well as those of your Marin watercolor. And she
has asked me to send you her thanks; she really appre-
ciated the gesture and liked your note so much.

When are you coming to see the Marin oil show (it is
on through February 2nd)? It is really an exciting
one with the majority of pictures never having been
seen publicly before. Let me know if you can so we
may have a bite together.

Have you heard that Linda is off to Teheran in March?
Do you think I should get a Druid Priest over to
baptize her first or is a bursess from Bergdorf's
enough of a disguise.

Warmest regards.

As ever,

Jay Wolf
Assistant Director

S A N F R A N C I S C O

McALLISTER STREET AT VAN NESS AVENUE - SAN FRANCISCO 2, CALIFORNIA - HEMLOCK 1-2040

M U S E U M O F A R T

January 4, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We've had requests to lend our two Marin watercolors and believe that our insurance values, placed at the time the works came into the collection, are out of line with today's market values. We would greatly appreciate it if you would give us an indication of what value you think we should place on these works.

Details are:

Falling Autumn Leaves, 1915
watercolor, 14 x 16 3/8"
gift of Alfred Stieglitz

Wave and Rock, 1934
watercolor, 20 x 26"

We've had \$500 on Falling Autumn Leaves, never raised for the painting has not left the building since it came in in 1935; \$3,200 on Wave and Rock.

With many thanks for your help.

Sincerely,

Katherine Baker

Katherine Baker
Administrator

KB:ch

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23 Arrow Street
Cambridge 38
Massachusetts
UNiversity 8-8270

GEOMETRICS INC.

*Architects, Engineers
Industrial Designers and Consultants in Specialized Structures*

January 9, 1963

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I enjoyed myself so very much last Sunday; the Downtown Gallery in the throes of composition, with the unexpected dividend of its arbiter's wide ideas and good conversation, was the perfect counterpoint to my previous evening's debauch. Jerry was very cross when I described what she had missed.

There was a Committee on the Museum meeting this afternoon. I told Perry in some detail about the show. The MFA has no oils by Marin and he is interested; says he will certainly come and see you. He asked me how they were priced, but in the sure knowledge that I myself could not afford an oil by Marin I had failed to inquire.

Can I afford the watercolor Trolley Cars Descending, if Mr. Marin can be persuaded to part with it? I am writing to him about it nevertheless, with my heart in my mouth. Any help you feel you can give in this ticklish matter would be enormously appreciated, you may be sure.

Thank you again for a very pleasant time Sunday evening and I am now determined to come to New York more often.

Yours ever,

Heyward
Heyward Cutting

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1963

Miss Antoinette G. Bailey, Asst. Sec'y
The Baltimore Museum of Art
Wyman Park
Baltimore 16, Maryland

Dear Miss Bailey:

Thank you so much for your check covering the proceeds from sales by the Rental Gallery.

However, for our records, we are in need of fully detailed breakdowns of these and future sales. Would you be so kind as to provide us with this information at your earliest convenience?

Thank you so much for your trouble.

Sincerely,

Jay Wolf
Assistant Director

January 8, 1963

2845 MCGILL TERRACE, N. W.
WASHINGTON 8, D. C.

Dear Mrs. Walpert,

Thank you for your
letter of January 5th to Mrs. Miller
about my Friesz picture. As it turned
out, I had to go abroad the last week
in December and I took the Friesz with me to
Paris where I left it to be sold as I
was told the French prices for this painter
were higher than elsewhere.

Thank you very much for your trouble.

Sincerely,

Stephen Miller

1963

January 2, 1963

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Back at home after two weeks of chasing old ~~art~~ all the way from Honolulu to L.A. and Arizona - I'm all ready to face the New Year.

I was very much interested in your letter which with many others awaited my return - I'm delighted that you managed to extract a thousand bucks from Jim Rosenberg.

Since Ralph Colin is the executive secretary of the newly formed Dealers' Association of which I am one of the directors I have been in close contact with him and attending practically all the meetings of the board. In addition I have known him for a great many years and realize what an able attorney he is particularly in the field of art. However I am very well satisfied with Mr. Baum and certainly have no intention of making any changes in this connection. I still feel that the latter has made the most appropriate proposal and that with the holidays behind us he and Mr. Hamilton can handle the situation without any additional help other than the actual final contact with the Bureau of Internal Revenue or what-haves-you. I will call Mr. Baum tomorrow (the 2nd) to ascertain whether he and Mr. Hamilton think it would be a good idea for me to make an effort for arranging a meeting with the Bureau director, Mr. Caplan, as I am now accepting an invitation from Mrs. Buchanan for the evening of January 18th and perhaps it will be possible to make a date on that day with Mr. Caplan so that I can kill two birds with the traditional single stone. What do you think?

Incidentally did you know that Jim Foster of the Santa Barbara Museum and Robert Griffing of the Honolulu Academy of Art both want to have a large portion of the collection for exhibition in September and November of this year respectively? I also received a letter from Thomas C. Howe of the California Palace of the Legion of Honor asking whether he too could get into the act. In any event I will try to get to Washington early enough so that we can have a chat before the opening if you can spare the time.

(cont'd)

January 12, 1963

Mrs. Max Weber
11 Hartley Road
Great Neck, L.I., N.Y.

Dear Frances:

Starting the New Year appropriately we have just sold to the Detroit Art Institute NEW YORK DEPARTMENT STORE, and I hope that you are as pleased as I am in having this important painting placed in a very important museum.

Now for a change of pace - I have received a letter from Jack Lauren, Executive Director of North Hills YM-YWHA regarding an exhibition of paintings to be held next April in one of the Great Neck schools or someother official building equipped for this purpose.

I referred him to you originally after several people telephoned regarding this matter. As you know it is pretty difficult to assemble a show with all the demands for major exhibitions and now that our stock is rather limited it would be necessary to make the larger part of the selection from what you have at home plus the few loans. There should be several pictures for sale just to test your neighbors. In any event there is plenty of time for the selection which could be discussed later. The question is whether you agree to the exhibition. I will be glad to handle the details when the time comes.

I certainly enjoyed seeing you and I was glad to see you look so well. We will have to go off on a binge one of these days while we are both able to get about.

Best regards,

Sincerely,

KGH:lk



ARMORY SHOW · 50TH ANNIVERSARY EXHIBITION

TO BENEFIT THE CREATIVE ARTS PROGRAM · HENRY STREET SETTLEMENT

Co-Chairman

Mrs. Winslow Carlton
Mrs. Jacob M. Kaplan

Vice Chairman

Mr. Irwin J. Robinson

Assistant Chairman

Mrs. Herbert B. Luria

Mrs. Arthur A. Houghton, Jr.

Opening Night Gala

Mrs. Gilbert Chapman

Mr. Marcel Duchamp

Loans

Mrs. William Lescoze

Memorabilia

Mrs. Hubert S. Aldrich

Tours and Special Events

Mrs. Frances Whitney

Décor

Mrs. Robert S. Potter

Volunteers, Armory

Mr. Arthur H. Herlow, Jr.

Publicity

Mrs. Alfred W. Jones

Sponsors

Mrs. Carlton Speague Smith

Special Assistant

Armory Show Secretary

Mrs. Frances Leber

Director of Publicity

Mrs. George Washburne

TO lending contributors to the Armory Show

The enclosed complimentary tickets to the Gala Opening of the Armory Show - 50th Anniversary Exhibition are a small sign of our appreciation to you as one of those who have made the re-creation possible by lending the works for it. On behalf of Henry Street Settlement and of the Committees for the Armory Show in New York, we hope that you will be able to share with us this important occasion.

Also enclosed are an announcement of the Exhibition, an invitation to the Gala, a brochure on the catalogue and notice of two lectures that will be given at the Armory—all for your information and interest. (Your copy of the catalogue will be sent to you on or about April 1, when we receive it from the printer.)

We certainly look forward to seeing you on April 5.

Mrs. Winslow Carlton

Mrs. Jacob M. Kaplan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be presumed that this information may be published 60 years after the date of sale.

FRANK STANTON 488 Madison Avenue, New York 22

January 2, 1963

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

In obtaining an appraisal from the Art Dealers Association of America, Inc. for a bronze cast of William Zorach's Torso, which I purchased in 1957, it would be helpful to the appraisers if I could indicate how many casts were made. If you have this information, could you give it to me?

Sincerely,



4500 - 5000 -

WW

Law Offices
ORNSTEIN & YAGID

HERBERT C. YAGID
SHELDON S. ORNSTEIN

165 Broadway, New York 6, N.Y.

AREA CODE 212
CORTLANDT 7-7247

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January 14, 1963

Miss Edith Halpert
32 East 51st Street
New York 22, New York

RE: COOPER vs. HALPERT

Dear Miss Halpert:

Pursuant to conversation had with you this date, please be advised that the above entitled matter has been settled for the total sum of \$400.00 contingent upon receipt of your check in that amount made payable to the undersigned.

Immediately upon receipt of same, I shall forward to you a general release duly executed by Mr. Cooper and a stipulation of discontinuance which will terminate this matter.

I trust this matter will be closed by the end of the week.

Very truly yours,

ORNSTEIN & YAGID

By:


Sheldon S. Ornstein

SSO/ef

THE WHITE HOUSE
WASHINGTON

January 2, 1963

Dear Miss Halpert:

Thank you very much for your letter of December 11 in which you inquire about the possibility of the White House sending you our John Marin oil, CIRCUS #1 on loan. I am sorry for my delay in answering you definitely about this, but it has been unavoidable in that I have had to seek the permission of several people. I have checked with Mr. James Fosburgh, Chairman of the Paintings Committee and with Miss Pamela Turnure in the Press Office and I regret to inform you that because of so many similar requests, we are not able to make loans of White House paintings.

With regrets that I am not able to help you, and with all good wishes for the New Year,

Sincerely yours,

William V. Elder POL
William V. Elder
Curator

Miss Edith Gregor Halpert
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

WVE:bw

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January 5, 1963

Mr. Thomas C. Howe, Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco 21, California

Dear Mr. Howe:

When I returned from a trip to Honolulu and Arizona I found your letter.

Jim Foster will be in New York later this month and we will then decide on the actual date of his exhibition which will be followed immediately after with a showing of the collection in Honolulu. Naturally I am greatly flattered that after seeing the collection in Washington you are interested in having it at The California Palace of the Legion of Honor and I certainly will do all I can to cooperate in carrying out a satisfactory arrangement if it fits in with the schedule at The Corcoran. As you know the gift per se is not official as yet as there are some technicalities which require a special ruling because I am not claiming any tax exemption. You just can't win if you are not in the high brackets but I am sure this will be straightened out in due time and in this event requests will have to clear through The Corcoran. In any case I will communicate with you as soon as I ascertain the exact dates of the exhibitions to which I am committed.

I hope that when you are next in town I will have the pleasure of seeing you. My stay in San Francisco was so brief that I could not take advantage of your invitation to call on you again after your very kind reception.

Meanwhile my best regards and wishes for a very happy, if belated New Year.

Sincerely,

EGH:lk

MRS. LOUIS ALLEN 546 S. RIMPAU BOULEVARD • LOS ANGELES 3, CALIFORNIA • WE 4-8220

Reference to publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Jan 9, 1963

The Downtown Gallery,
32 East 51st St
New York 22 N.Y.

Dear Mrs. Walpert,

Kindly send me

list of Rattner's paintings available
for sale and price list. A
prospective buyer in Los Angeles,
who is unable to go to New York
is interested. Perhaps slides
some are available. I shall return
them to you if you will send them

Thank you

Sincerely,
June R. Allen

AFT

January 5, 1963

Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

As you were advised by Mr. Wolf I have been away and when I returned a few days ago was so bogged down with accumulated messages that all I could do was send the three paintings to Santini and am now enclosing the forms you requested.

I also want to advise you that two of the pictures are in pretty bad condition. As a matter of fact I was horribly shocked when I found that THE INNKEEPERS WIFE has disintegrated all along the edges. I also find a notation from the restorer who outlined what was to be done with the painting - a copy of the report and the expense involved is attached. Just as a matter of curiosity did you have the painting in Williamsburg any time prior to September of this year. I cannot understand how all this happened as her husband is in excellent condition. In any event you use your judgement about showing it as is. However I know that you are familiar with the condition of THE PLAGUE OF DARKNESS which you saw originally. On this too I have a complete report and a figure for restoration.

Because of the condition I am quoting no price whatsoever but am just putting down a minimum insurance figure. Miss Watherston assured me that THE INNKEEPERS WIFE will be as good as new as she relines it and applies it to a new stretcher. She suggested that THE INNKEEPER be cleaned as well so that they make a legitimate honorable wedded pair.

I received a very nice invitation from Mr. Humelsine as well, and in the next few days will check my calendar to ascertain whether I can get away on Saturday, January 26th. I agree with you that it has been a mighty long way for me to stay away from Williamsburg with which I have some fascinating associations, all but one most delightful. Meanwhile I am sending an acceptance card to Mr. Humelsine with a postscript advising him that I will let him know in time to remove my place card if I discover that it will not be possible for me to get away. I will write you again within a few days when I get myself organized and back into a normal routine. Meanwhile, my very best regards.

Sincerely,

EGH:lk

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January 8, 1963

Mrs. Katharine Kuh
30 East 68th Street
New York, New York 10021

Dear Mrs. Kuh:

Here is the information which you requested:

Abraham Rattner APRIL SHOWERS

Oliver Baker Associates Inc. 16-681

Prints can be ordered directly from Baker at 243
East 19th Street.

Sincerely yours,

John Marin Jr.

JM/tm

MUNSON-WILLIAMS-PROCTOR INSTITUTE

510 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

January 4, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

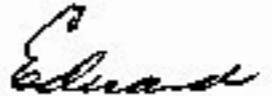
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for writing me about the Peto. I'm certain you would be bored to death settling down in Arizona with the thousands of widows. Anyway, the price of \$3,000. for the LINCOLN AND THE STAR OF DAVID was 1958 and in 1960 you asked \$5,000. for the painting. It's very kind of you to offer to lend the painting to us.

I'll like to discuss the possibility with you next time we get together.

As ever,



Edward H. Dwight, Director

EHD:mcf

The foregoing, each of which is 81 inches by 69 inches, were painted in 1955 and are signed at the lower right "Rebay." Together they constitute a triptych. It was the opinion of Mrs. Halpert and Mr. Janis that they are worth between \$1,500 and \$2,000 apiece or \$5,000 to \$6,000 for the three. It was Mr. Johnson's opinion that this was somewhat high and he would value each of the three at between \$1,000 and \$1,500.

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Gifts to Milwaukee-Downer College

Cadenza
Capriccio

The Cadenza is 38 inches by 38 inches, was painted in 1948, and is signed lower left "H. Rebay." It was the unanimous opinion that the painting should be valued from \$500 to \$750. Capriccio is 81 inches by 69 inches, was painted in 1952, and is signed lower right "H. Rebay." There was unanimous agreement that the top valuation would be \$1,000, with Mr. Johnson again feeling that this was somewhat high and that a proper valuation would be about \$750.

Gifts to Emma Willard School, Troy, New York

Rondotti
Scherzo
Sonnette

Rondotti is 81 inches by 69 inches and signed lower left. There was agreement that the valuation was between \$1,000 and \$1,500 with a tendency toward the lower price. Scherzo is 25 inches by 30 inches, painted in 1951 (1954?), and signed upper right "Rebay." The agreed on valuation was \$250 to \$400. With respect to Sonnette, I find that I failed to note the dimensions but it was the large size in the 81 inch by 69 inch category. It was painted in 1951 and signed lower left. The agreed on valuation was \$1,000.

With the biographical material, will each of you please send me a letter containing your appraisal of the works.

You may state if you wish to, as you did at the viewing, that regardless of value you would not be interested in handling the paintings at any price.

RFC:ji

use to publishing information regarding sales transacted out,
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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 11, 1963

Mr. Stephen D. Paine
330 Beacon Street
Boston 16, Massachusetts

Dear Mr. Paine:

I wrote to you in August of last summer informing
you that I would be unable to stop by in Boston on
my return from Maine. It is possible you did not
receive this letter. In any case we are now having
a show of the works of John Marin at The Downtown
Gallery. The exhibition opened early this week and
will continue through February 2nd. I do hope you
will find it convenient to visit the exhibition before
its closing date.

All good wishes for a Happy New Year.

Sincerely yours,

John Marin, Jr.

JMK

to publishing information regarding sales transactions.
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January 14, 1963

Miss Katherine Baker, Administrator
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco 2, California

Dear Miss Baker:

Please forgive me for being so slow in my reply,
however I have been away for several weeks and am
just getting around to my dictation folder.

Would you be good enough to send me photographs of
the two Marin's referred to in your letter of
January 4th. The moment these reach me I will be
very glad to give you the current valuations which,
of course, have risen considerably since the two
paintings were acquired by your museum.

Sincerely,

EGH:lk

Lewis P. Cabot

308 Commonwealth Avenue,
Boston 15, Massachusetts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert,

Thank you very much for your kind invitation to your Marin exhibition preview. This letter will probably not arrive in time to let you know that I will be unable to come because of imminent examinations. However, when these are finally out of the way, I hope to be in New York and will definitely come in if I am.

Speaking about Marins, have you any idea when my two will be returned? I was told that they were expected in New York about a month ago and if this was the case, they certainly should be here by now. If you don't rush off another Marin show too soon, I'll be very happy to let you borrow them again.

I'll be sending another installment in soon.

Sincerely,

Y. Cll

I was away for Christmas vacation and therefore did not receive the invitation until yesterday.

3 January 1963



ZURICH INSURANCE COMPANY

111 WEST JACKSON BOULEVARD, CHICAGO 4, ILLINOIS

New York Disability Benefits Policy

Policy G. v. 18-61-123

DECLARATIONS

Item 1. Name of employer: THE DOWNTOWN GALLERY INC.

Address: (No., street, town, state) 32 EAST 51 ST., NEW YORK, N.Y.

Business of employer: **GALLERY**

Item 2. Effective date of policy: JAN. 1, 1963 12:01 A.M. Eastern Standard Time.

Item 3-All classes of employees are to be insured, except the following: **NONE**

Item 4. Total number of employees within the classes stated in item 3: 14

Number of female employees within the classes stated in item 3:

Item 5. Premium for this policy shall be computed at the rate of 67/100 OF 1% of the first \$3,000 of wages paid by the employer during each calendar year to each employee within the classes stated in item 3.

Countersigned on behalf of ZURICH INSURANCE COMPANY

By _____
BY D. Sotol
ATTORNEY IN FACT

Licensed resident agent
BY D. Sotol
ATTORNEY IN FACT



United States Merchant.

Form DPL 992-B.

10. **Special Protection Relating to Employee Compensation.** In accordance with the requirements of the Disability Benefits Law, any compensation paid to the employee and distributed under rules of the Charterman of the State of New York, be paid to the employee and distributed or disposed of as prescribed in Section 216 of said Law.

11. **IN WITNESS WHEREOF,** the Zurich Insurance Company has caused this policy to be signed by its United States Manager at Chicago, Illinois and countersigned on the declarations page by a licensed resident agent of the company.

THE FINE ARTS By Dorothy Bridaham

Reiss Exhibits Startling Results in Plastic Foam

WHEN Roland Reiss drives down from Boulder for the opening Monday night, Oct. 29, of his one-man show at The Gallery, 314 Detroit St., he should bring a couple of boxes of tranquilizers for the gallery visitors instead of the usual libations customary on such important occasions.

Nothing Denver has seen will fully prepare it for Mr. Reiss's new work.

The result of a new technique which Reiss worked out with a California friend who visited him this summer, the use of foaming plastic makes possible effects and textures that contribute another dimension to painting.

As long as color is preponderant (and Reiss has a beautiful, individual sense of color), he insists these new works are definitely paintings and not sculptural reliefs. If you like to be jolted out of your routine, if you are on the lookout for the visual equivalent of the atomic age, if you want to be a pioneer collector don't miss this show!

AFTER AN intensive morning in Reiss's studio on the University of Colorado campus in Boulder where he showed me one painting after another, all done in the last two years, we drove to the hilltop house where he lives with his anthropologist wife and three children. More

than 100 paintings are in storage.

Reiss's studio is a small room

a period produced "action" paintings, but is happiest with what he is doing now.

I WAS FASCINATED by what I saw, and by the philosophy which lay behind it. Much of the work of these past two years has been done in the plastics, acrylic or polyester. His latest work utilizes the properties of foaming plastic, which must be directed into the form he wants it to take in the short minutes before it cools, hardens, and becomes immovable.

Color in a polyester medium is usually applied afterwards. The variety of textures and shapes has opened a new world to which Reiss contributes above all a personal and magnificent sense of color, whether flat, vaporous and muted, or iridescent, metallic and brilliant.

To Reiss cubism and any paintings based on geometry (like Albers' squares) are as out-of-date as the Model-T Ford. For him each painting must be an expression of experience.

His more conventional, non-foaming abstract paintings include one he did during the summer of 1961 in California when he painted the sea, which he has always loved, in thin washes of luminous purple and blue on black.

Another is called "New Horizon," free-form atomic clouds



Photograph by Arnold Ansara

Roland Reiss, whose one-man show is opening Monday at The Gallery, 314 Detroit St., is shown with his newest composition, "The King and Queen." It is built of foaming plastic, formed while warm.

he is happy in its new direction. He doesn't expect everybody to understand what he is doing. But he himself has chosen this

exhibit at the Seattle World's Fair. Reiss identifies himself with those artists Sandberg mentions who "stand on the lookout."

ists in the new Library's auditorium-gallery during the coming year.

Each competing artist must submit 10 color slides of his work (in any painting medium) by Saturday, Dec. 15, 1962, for review by the out-of-state juror, Eugene Kingman, director of the Joslyn Art Museum, Omaha, Neb.

The work will be juried in the following 10 days and the three award winners will be promptly notified.

The three exhibitions will be scheduled for the months of February, June, and September, 1963, according to the preference and convenience of the artists concerned.

The Art Advisory Committee hopes that as many artists as possible from the State of Colorado will enter this competition. It is part of the Library's program to develop a series of outstanding art exhibitions for public viewing in its auditorium-gallery. By showing a number of works by a single artist, the public will have the chance to get to know him well.

Artist in New York

Bernard Arnest, chairman of the art department of Colorado College in Colorado Springs and director of the Colorado Springs Fine Arts Center school of art, is showing 20 paintings at the Kraushaar Galleries in New York City, where they will be on

display through Dec. 15. The show is the first of a series of exhibitions by Colorado artists to be presented by the galleries.

January 14, 1963

Mr. John S. Wilson
1 Chase Manhattan Plaza
New York 5, New York

Dear John (May 17):

When I returned from another trip I found the Dufy watercolor in my office and immediately sent it to Klaus Perls who is the dealer most active in this field. He phoned me subsequently and advised me that because the example you own is - according to him - "off beat" he would not be interested in making outright acquisition. He reported also that the so-called typical examples of Dufy's work in gay color and such themes as horse races, regattas and orchestras fetch up to \$5000. and \$6000. as the very early Fauve period even higher figures. Paintings such as yours are not generally desirable and would bring a peak of \$2500. in this country but possibly more abroad. On the other hand he thinks it might be more advisable to send it to Parke-Bernet as the name would carry sufficiently in such an audience to raise the ante somewhat.

Since Perls is the authority in New York I would certainly take his report seriously. On the other hand if you could supply me with a photograph of the painting I might try the West Coast where the new generation has not quite fallen into the formula so completely. In any event use your judgement in the matter. Just between you and me, I hope that we are not regressing into that direction in relation to American Art where typecasting is more important than quality. Forgive me for being a bit depressed about the situation.

Meanwhile I am having the painting picked up and will hold it for you until I ascertain what you wish to have us do in this connection.

Best regards.

Sincerely,

EGH:lk

MARC-LONG ASSOCIATES

January 12, 1963

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed is a letter from the Ford Motor Company, which is self-explanatory.

As you suggested, I have already contacted the H. J. Heinz Company for an acceptance of the proposal as submitted, or its quick return to us.

I will advise you as quickly as we receive an answer from the H. J. Heinz Company.

Very truly yours,

MARC-LONG ASSOCIATES

Dorothy Long
Dorothy Long

DL:vf

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.

Telephone: Plaza 3-3707

January 6, 1963

Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Attention: Mr. Mayer

Dear Sir:

Please REMOVE the following from our MUSEUM list:

School of Architecture & Allied Arts
University of Oregon
Eugene, Oregon
Att: Mr. Wallace S. Baldinger

Museu de Arte Moderna de São Paulo
Rue 7 de Abril, 230
São Paulo, Brazil

Director
Oakland Art Gallery
Municipal Auditorium
Oakland 7, California

Please ADD the following to our MUSEUM list:

Mr. Herbert P. Weissberger
Curator of the Collections
Norfolk Museum
Norfolk 10, Virginia

Mr. James P. Harithas, Curator
The Phoenix Art Museum
1625 North Central Avenue
Phoenix, Arizona

Mr. Richard P. Wunder
Director of the Drawing Society
Cooper Union Museum, 4th Ave at 7th St.
New York, New York

Mr. Walter Hopps, Acting Director
Pasadena Art Museum
46 North Los Robles Avenue
Pasadena, California

Robert Fraser Gallery Ltd.
69 Duke Street, Grosvenor Square
London W.1, England

Museu de Arte Contemporânea
da Universidade de São Paulo
Parque Ibirapuera, Caixa Postal 7517
São Paulo, Brazil

Mr. Wallace S. Baldinger
Museum of Art
University of Oregon
Eugene, Oregon 97403

Please ADD the following to our PUBLICITY list:

Miss Marguerite Johnson
Time Magazine Art Listings
Time and Life Bldg., Rockefeller Ctr.
New York, New York 10020

Mr. Ted Lloyd, V.P.
Ted Lloyd Inc.
501 Madison Avenue
New York, New York 10022 (OVER)

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for publishing information regarding sales transactions.
Researchers are responsible for obtaining written permission
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January 12, 1963

Mr. William C. Bendig, Publisher
theARTgallery
Hollycroft, Ivoryton, Connecticut

Dear Mr. Bendig:

In the January 1963 issue of theARTgallery you list
us as being open Monday-Friday, 10-6. We are open
Monday through Saturday, 10-6.

Would you please see that this is corrected in all
subsequent issues of your publication. Thank you ever
so much.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

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EARL NEWSOM & COMPANY

January 2, 1963

EARL NEWSOM
FRED L. PALMER
A. R. TOUETTELOT
W. A. LYDCATE
J. R. NEWSOM

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Will you please let me know what you consider to be the fair market value of "Wind, Maine" by John Marin, which I acquired from you and have just given to Hamilton College?

Should I have a supporting opinion, and if so, whom do you suggest?

I have greatly enjoyed this watercolor, and I have parted with it reluctantly.

Sincerely yours,

Fred Palmer
Fred L. Palmer

FLP:EA

3 photos to Art Dealers Assoc.

January 14, 1963

Mr. Willis F. Woods, Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Bill:

Thank you for your letter and naturally I was very pleased that you are making this important acquisition. As I advised you previously this was among a number of paintings Max Weber refused to exhibit or sell during his lifetime and it was not until early in 1962 that we finally convinced his widow of the importance of placing a few of these outstanding examples of Weber's work in major museums. This was included in our exhibition entitled "American Abstract Painting", 1903-1923 - held from March to April in 1962; and it was shown at the State University of Iowa in a special show held during the Summer Festival - in June through August of the same year.

I am very pleased that you agreed to have NEW YORK DEPARTMENT STORE available for loan in the future and will communicate with you far enough ahead so that the plans may be made. The invoice is now enclosed with the 10% special museum discount.

I hope that you will have occasion to come to New York in the near future. It will be so good to see you.

Sincerely,

XGH:lk

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A- 67454

2000M-7-21-2 12

DEAR SIRS:

AMERICAN PAINTER

I am writing you from Auburn Prison, I am HERE serving
a sentence of 8 $\frac{1}{2}$ to 5 yrs. as a result of difficulties with my
girl friend, I was ARRESTED in 1960 and SENTENCED in March 1962,
in Brooklyn, of Assault in the second degree.

I am a Haitian by Birth and Citizenship, Haiti is a Caribbean Negro Republic, our Culture and Language are predominantly French. I came in the U.S.A. in 1951 from Port-au-Prince, Prior to being embroiled in THE EVENTS that led to my INCARCERATION, I have been working in Art and Education for NEARLY 16 YEARS AND HAVE my paintings EXHIBITED in a NUMBER of COUNTRIES.

I am writing you to ask WHETHER you might be willing
to employ me as General Manager of any company you may have.
I will appear BEFORE THE PAROLE BOARD in FEBRUARY of THIS YEAR,
if I have a job waiting for me, THERE is a good chance that I
may be paroled.

Of this, you may well be surprised, I will do my utmost to be worthy of your kind assistance. Sincerely yours.

Hoping for a favorable reply and with Greetings of the Season.

Sincerely

(Signature)

AMERICAN PAINTER

(Not to be used for identification purposes or to be given to the police or to any other authority)

to _____ re _____
(Date) (Date to which)

(Address of Recipient) (Name & Number) (Name to whom) (Name to whom)

RA

916

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TOKYO: NO. 12, BUGA-CHO,

SHINJUKU-KU, TOKYO.

TEL: 35-6055

YOUR REF.**OUR REF.****DATE:** January 5, 1963.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

The Downtown Gallery,
32 East 51st Street,
New York, U. S. A.

Gentlemen,

We thank you very much for your reply of 11th ult., with a list and two
photos of Ben Shahn's prints.

We are interested in all this prints, especially the figure prints and the
landscape prints with the human figure, and we want to see the form of
each print by photo or other printed matter as far as possible and to know
sizes of pictures and prints in black & white or in colours.

Will you please let us have detailed particulars of the above mentioned
matters immediately, by which we would place the first order.

Besides the above artist's prints, if you are in a position to supply us
with original prints by Rufino Tamayo, Salvador Dali and Hans Richter, please
send us illustrated catalogues and prices.

We are looking forward to hearing from you soon and remain,

Sincerely yours,



Shirochi Yoskimi

ST:Jy

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 11, 1963

Mrs. Louis Allen
546 S. Rimpau Boulevard
Los Angeles 5, California

Dear Mrs. Allen:

Thank you for your letter.

As we have a considerable stock of Rattner's work it would not be feasible to send you a complete list. However under separate cover I am sending you a small selection of photographs which will give a cross section of what is available - together with a descriptive list. Unfortunately Abe does not have slides made of his paintings.

In the event that your friend would like to see any of the actual paintings we would be glad to send two or three on approval with the proviso that he pays all the charges involved including packing, insurance, and shipping.

It was nice to hear from you and I hope to have the pleasure of a visit with you shortly.

Sincerely,

EGH:lk

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

January 15, 1963

Mr. Charles E. Buckley
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Charlest

I am still up to my ears in cleaning up the accumulation of work after my gay vacation in Hawaii and Arizona. The received bill is enclosed to prove you are now sole owner of O'Keeffe's PELVIS and I promise to tempt you with another tidbit when you come to New York shortly. In any event I certainly look forward to your visit.

Strangely enough a letter from Bart Hayes arrived on the same day as yours and both referred to the work of Bob Eshoo. You may know that we had one of his paintings in our Christmas exhibition and that it was snapped up on the first day, many others interested in it. At the moment I am not in the mood to make any additions to our roster for a number of reasons. When I am ready I shall certainly consider Eshoo and will make it my business to see a large group of his work to make certain that he is my cup of tea in his overall pattern. We can talk about this when you come in.

Sincerely,

EGH:lk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser if involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

EARL NEWSOM & COMPANY

January 7, 1963

EARL NEWSOM
FRED L. PALMER
A. R. TOURTELLOU
W. A. LYDGATE
J. R. NEWSOM

Mr. Jay Wolf
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Wolf:

Would you mind asking Mrs. Halpert to give me her valuation of the Marin? I will then decide whether to seek a full-dress appraisal.

Sincerely yours,


Fred L. Palmer

FLP:EA

Dear G

January 12

Back from Texas and glad
to be back. What a state!
Except for Houston and the De
Menils and Jim Sweeney, it ~~seems~~
like one endless cultural desert.

Thanks much for sending the
photos. I'm returning the ones I
won't need. You sent the wrong
Gowenthal Marin. I'm borrowing
the water color called

Street Movement, New York City, 1932

size 26 x 21 $\frac{5}{8}$

Could you please order me a
print of this. Also photos of the
two Marins I'm borrowing from
you and the two other Dorrs.
I guess those last 4 are already

ordered.

Could I add one more, to
my list? Brooklyn Bridge by
O'Keeffe.

Many thanks

from the desk of

from Katharine Kuh

Katharine Kuh
30 East 68th Street
New York 21, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

January 2, 1963

Rabbi Wm. Mordecai Kramer
Temple Israel of Hollywood
7300 Hollywood Boulevard
Hollywood 46, California

My dear Rabbi Kramer:

When I returned from a two weeks tour I found a note from Abraham Rattner together with your letter addressed to him.

I am pleased to advise you that Mr. Rattner has made two lithographs in color during the past year and a half, both relating to a Jewish theme. The titles, sizes and price are listed below:

ELOHIM	18 x 28 h.	\$125.
ODD'S LIGHT	16 $\frac{1}{2}$ x 22 h.	\$125.

We will be glad to send one or both to you for consideration (unframed) if you will assume the shipping expense. Won't you please let me know your wishes in the matter.

Sincerely,

ZGM:lk

✓
January 14, 1963

Mr. Harold J. Goldman
4602 Valerie
Bellaire, Texas

Dear Mr. Goldman:

Please forgive the long delay in my reply. As you
were advised I was away for several weeks and when I
finally returned found myself overwhelmed with correspond-
ence, etc., which awaited my attention.

The paintings listed in your letter were immediately set
aside and I am now giving you complete information about
the prices of these in the order listed. The painting
referred to in your last paragraph was sold some time
ago and I am sorry to state that we have no similar example
available, but if one should turn up you will hear from
us promptly.

If you would like any of the other paintings sent to you
for consideration we shall be glad to do so with the proviso
that you assume the expenses of packing, transportation and
insurance. As soon as we hear from you we will carry out
your wishes.

Sincerely,

EGH:lk

Kuniyoshi
O'Keeffe
O'Keeffe
Marin
Marin

Photos & Peaches on Chair	\$9000
Kachina	\$1500
Lavender Hill with Green	\$2500
Sea & Sky Forms, Maine, 1944	\$4000
Grey Ledge - Blue Breaking Sea - Region Cape Split, Maine, 1937	\$3500



THE UNIVERSITY OF ARIZONA
TUCSON

UNIVERSITY ART GALLERY

[End. 1-6-63]

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January 4, 1963

PAINTINGS TO BE INCLUDED IN EXHIBITION: JOHN MARIN

1. White Mountain Country, N. H.
Watercolor, 20 x 27 1/2.
Arizona State University,
Oliver James Collection
2. Austrian Tyrol
Watercolor, 18 3/16 x 15 5/16, 1910
The Art Institute of Chicago,
Alfred Stieglitz Collection
3. Movement: Fifth Avenue
Watercolor, 16 15/16 x 13 3/4, 1912
The Art Institute of Chicago
Alfred Stieglitz Collection
4. Red Sun--Brooklyn Bridge
Watercolor, 21 3/8 x 26 3/16, 1922
The Art Institute of Chicago
Alfred Stieglitz Collection
5. Headed for Boston
Watercolor, 17 5/8 x 20 3/4, 1925
The Art Institute of Chicago
Alfred Stieglitz Collection
6. Circus Elephants
Watercolor, 19 x 24 3/4, 1941
The Art Institute of Chicago,
Alfred Stieglitz and Robert Waller
Fund Collection
7. West Shore Docks, Weehawken, N. J.
Watercolor, 10 1/4 x 7 3/4.
The Art Institute of Chicago,
Alfred Stieglitz Collection
8. Sun, Isles and Sea
Watercolor, 14 1/2 x 19, 1921
The Baltimore Museum of Art,
Edward Joseph Gallagher III Memorial
Collection
9. Deer Isle, Maine
Watercolor,
Lent by City Art Museum of St. Louis
10. White Mountain Country
Watercolor, 17 x 21 3/4, 1927
The Cleveland Museum of Art,
Hinman B. Hulbert Collection
11. From Mount Desert
Watercolor, 14 1/2 x 18, undated
Colorado Springs Fine Arts Center,
Oliver James Collection
12. Seaside, An Interpretation
Watercolor, 15 1/2 x 18 5/8, 1914
The Columbus Gallery of Fine Arts,
Ferdinand Howald Collection
13. The Coast
Watercolor, 15 1/2 x 18 1/2, 1914
The Columbus Gallery of Fine Arts
Ferdinand Howald Collection
14. Sea Blue Effect
Watercolor, 16 1/8 x 19 1/4, 1919
The Columbus Gallery of Fine Arts,
Ferdinand Howald Collection
15. Off York Island
Watercolor, 17 1/4 x 20 1/8, 1922
The Columbus Gallery of Fine Arts
Ferdinand Howald Collection
16. Sun and Grey Sea
Watercolor, 16 3/4 x 21 3/4, 1926
The Denver Art Museum,
Melen Dill Collection

continued

January 11, 1963

Registrar
The Rose Art Museum
Brandeis University
Waltham, Massachusetts

Dear Sir:

Thank you very much for the loan receipt on the
Ben Shahn THE LUCKY DRAGON, 1960, which you have
shipped to The Corcoran Gallery of Art in Washington.

Would you let me know if you have also shipped to
them the Stuart Davis STANDARD DRAPES, 1961? We
have not yet received a loan receipt.

Thank you for your trouble.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

HB

HOUSE BEAUTIFUL MAGAZINE

572 Madison Avenue, New York 22, Plaza 1-2100

FROM THE EDITORIAL OFFICES

January 4, 1963

Mr. Wolf
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Wolf:

We would like prints of the following Georgia O'Keeffe paintings:

- ✓ Pelvis Series - Red with Blue (1945) Nelson 9642
- ✓ Pelvis Bone IV ~~January 114~~ - unavail.
- ✓ Pelvis Side (1943) Baker 5030
- ✓ Head with Broken Pot #2 (1942) Baker 5590
- ✓ Mule's Skull with Turkey Feather (horizontal - 1936) Baker 32-053
- ✓ Mule's Head with Pink Poinsettia ~~Baker~~ 5036
- ✓ Rib and Bone (1935) Baker 5519
- ✓ Horse's Skull and Pink Rose (1931) Baker 5490
- ✓ Thigh Bone on Black Stripe (1930) Baker 5040

Please send the bill to me.

Thanks in advance for your cooperation.

Sincerely,

Patricia Gould
Patricia Gould
Art Department

Received
1/11/63



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F
The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

January 8, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

May I thank you for your very kind hospitality this weekend. I can't say how much I appreciate it. I was sorry that I couldn't stay for the Marin opening.

I am sending you, under separate cover, a book I found in Norway on Munch's drawings. It was published in Norway but is written in English and I believe that you would find it quite interesting.

With best regards,

Sincerely yours,
Gudmund Vigeland
Gudmund Vigeland
Assistant Director

GV/11

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January 5, 1963

Mr. Stephen McNicol
Asst. to the Director
Williams College Museum of Art
Williamstown, Mass.

Dear Mr. McNicol:

We would be most grateful if you could send us a catalogue of the First Alumni Loan Exhibition, which was held in Lawrence Hall in May, 1962.

I realize that this request is a bit belated and can only hope that a catalogue is still available.

Thank you in advance for your help in this matter.

Sincerely,

Jay Wolf
Assistant Director

Mrs. Edith G. Halpert

Page 2
January 10, 1963

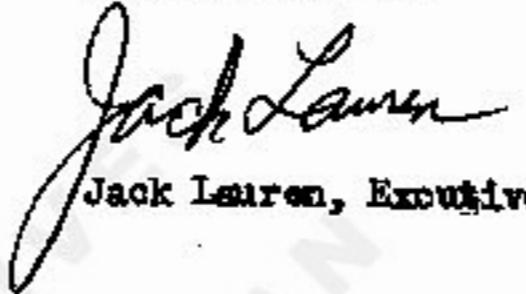
vision show on Max Weber and the exhibit through contacts of several members of our art committee.

When Mr. Tanenbaum, a vice-president of our board, and a member of the art show committee, spoke with Mrs. Weber, she said that she would give her consent to the exhibit provided it was all right with you. He assured her at that time that it was acceptable to you, and that you had agreed to help us, provided she was agreeable. That is about the present state of the situation.

Let me say that all of us are very anxious to present the show...We believe it can be an exciting cultural experience for many people on the Island...and we believe, also, that a Great Neck tribute to Mr. Weber is long overdue.

We appreciate your help and patience—and we are hopeful that you can bring the exhibition to fulfillment.

Sincerely yours,



Jack Lauren, Executive Director

JL:GWK

Rabbi Wm. Mordecai Kramer

January 8, 1963

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

May I request that you send "Elohim" and "God's Light" to me on memo billing or approval.

I will of course be responsible for the shipping cost and will return same on your notification.

Should I not desire to retain one or both of the prints it will be speedily returned. Rabbi Leonard Beerman will also view them.

With all good wishes,

Sincerely,

Rabbi Wm. Mordecai Kramer
B.S.

WMK:sg

TEMPLE ISRAEL OF HOLLYWOOD



7300 HOLLYWOOD BOULEVARD / HOLLYWOOD 48, CALIFORNIA / HOLLYWOOD 9-7231

I hope that by the time of the Broderson show the newspapers in New York will be in operation. I am glad that we still have three and a half weeks ahead. The public opening of the exhibition will be February 5. If you and or Broderson can come to New York we would of course throw a big party for a preview on Monday, February 4. Otherwise it won't make sense. I hope you can both make it. Needless to say I am very much excited by the show and would of course love to meet Broderson.

I do not have to tell you that it is imperative to get the pictures to us as soon as possible, even if it requires two or three separate shipments.

With very best regards, I am

Sincerely yours,

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January 5, 1963

Mrs. Roselle Davenport
23, rue Pierret
Neuilly/Seine, France

Dear Mrs. Davenport:

Last week the Comtesse de Ribes was at the gallery
and said the most glowing things about your painting.
She also was kind enough to leave a biography with
me.

I hope to be in Paris this summer and, should you be
in Neuilly at that time, I hope that we can meet and
I can see your paintings at that time. Mme. de Ribes
has made my mouth water in anticipation!

Kindest regards,

Sincerely,

Jay Wolf
Assistant Director

January 8, 1963

Mr. Richard A. Loeb
12, Chemin de Roseneck
Lausanne-Ouchy
Switzerland

Dear Dick:

Indeed I was surprised to hear from you as well as to learn
that you are a resident of Switzerland rather than Chile.
As a matter of fact your letter was full of news about your
remarriage and your association with an art gallery. I am
always astonished at the number of people who are attracted
to a dealer's career. At the moment my only feeling about
it is that I hurt all over after a 48 hour stint of hanging
a large exhibition and having a huge opening party.

It would be very nice to meet your wife when she is in
New York in February. Will you be sure to ask her to phone
or drop me a note in advance as I do considerable traveling
these days and certainly want to be here when she comes.

As I am still devoted to my artists I would be interested
in repurchasing the bulk of the collection now that you are
concentrating on Ecole de Paris and this of course includes
the Sheeler.

According to our records you purchased this in 1946 for \$750.
and I would be glad to pay you double, or if you prefer could
take it on consignment at a higher figure subject to the usual
25% sales commission. I can also check into the artist whose
name I also forgot. I am referring to the Hudson River
painter who was a sensation for a short period. In any
event I would like first crack at whatever you wish to sell
as I prefer to keep my artists off the auction block. It is
very bad for them in the United States and most dealers who
buy paintings by artists not associated with a gallery end
up by offering them via Parke Bernet or a minor gallery.

The address of Lehman who has long since moved is 40 East 66 St.
I am curious as to what you plan to do - have Scotch shipped
to Switzerland or what? Why don't you come to New York and
let me give you all the drinks you desire? It would be a great
treat to see you.

Sincerely,

WGN:lk

January 11, 1963

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Mr. George D. Culler, Director
San Francisco Museum of Art
McAllister Street at Van Ness Avenue
San Francisco 2, California

Dear Georges

You were very thoughtful indeed in sending me the clipping relating to the Tseng Yu-Ho exhibition. I, too, was impressed with Frankenstein's review and I am very happy that the show is drawing such favorable attention.

I did have a wonderful vacation and saw another hunk of America that I have bypassed to date. This was Arizona, and I loved it. It certainly was a refreshing trip overall and I am almost human again. Come and see me before it wears off.

Best regards,

Sincerely,

EDH:slk

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

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BY HAND

MEMORANDUM

To: Mrs. Edith G. Halpert, Messrs. Sidney Janis and Dan Johnson
From: Ralph F. Colin
Re: Hilla Rebay Case
Date: January 7, 1963

This is a reminder to you that you are each to prepare and send to me a statement of biographical material with special emphasis on (a) the number of years you have been in the art business, (b) your familiarity with the field of modern painting and the market in it, (c) the years you were a collector before going into business, if any, and (d) anything bearing upon your standing in the field such as your experience in being selected to judge exhibitions, prepare exhibitions, etc. Bear in mind that what Mr. Martin wants is as much material as you can give him to qualify you as expert witnesses and to substantiate your knowledge of the market in modern painting and your ability to judge modern painting as "art."

The following is a list of the Rebay paintings which were examined by all three of you at the French warehouse on Friday afternoon, January 4, with valuations reached by you:

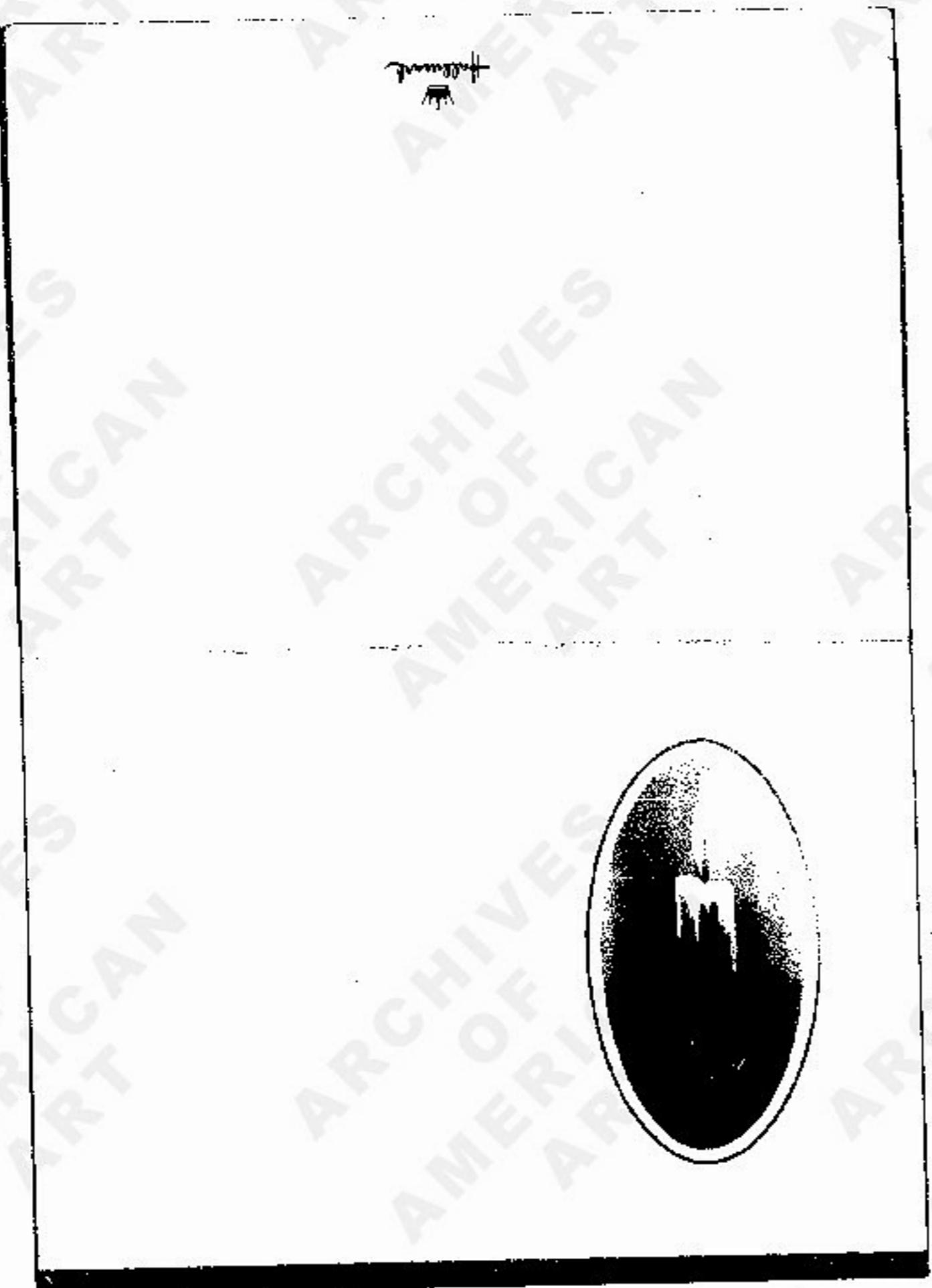
Gifts to Arizona State College

Con Moto
Andante
Allegro

Tr.ptych, 1955-61 X 69ⁱⁿ

5000-6000
for group

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COLBY COLLEGE

WATERVILLE, MAINE

DEPARTMENT OF ART
BIXLER ART AND MUSIC CENTER

January 3, 1963

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your interest in our show and for your willingness to lend the Zorachs and the Rattner. I do think you may be able to help us in advising where to turn for a few paintings. The enclosed list tells of the state of the exhibition at present. It is all most encouraging but we do have a few problems. We have had requests out for three Marin's: Maine Islands from the Phillips Collection, Movement, Sea and Sky from the William H. Lane Foundation, Leominster, Massachusetts, and Sea After Hurricane, Cape Split from the San Francisco Museum of Art. We haven't had replies from the first two and George Culler informs us that he cannot lend the third. So we have no certain Marin as yet. Perhaps you could help us here. I will follow up the first two requests but they have had my letter for several weeks now.

It does seem to be the painters whom you have represented who have been a little hard to get. We do, however, have the Karfiol Summer from the Corcoran Gallery. We have requested the Kuniyoshi Maine Family from the Phillips Collection but have not yet heard. We inquired earlier of you concerning the Spencer, Perkins Cove, Fish Houses which your assistant informed us is in a private collection. Do you think we would have a good chance of borrowing it? - You see there are several points at which we could use your help

Karfiol, Kuniyoshi and Spencer in addition to Marin and Zorach comprise the Maine group represented by your gallery.

Please try to reserve the opening date May 4th. We are planning an affair which should be pleasant.

With my best wishes,

Sincerely,


James M. Carpenter

JMC/cmc

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January 14, 1953

Mr. Henry Schnakenberg
Newtown,
Connecticut

Dear Henry:

As you probably know our Marin exhibition opened the very same moment as yours making it impossible for me to take advantage of your kind invitation. However I managed to get away later in the week and stopped off to see your new paintings. I was delighted with the show and enjoyed it tremendously. The watercolors made a delightful addition to the impressive oils. Again, I regret that I could not be at the party but hope to see you when you are next in New York. Ever since October I have been planning to go up to Newtown as I have some important matters requiring attention at the house. But with the vacation trip I took plus the avalanche of work which is a constant here I have not had an opportunity to get away. Maybe someday soon.

My very best regards.

Sincerely,

EGH:lk

January 2, 1963

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Dear Bart:

I have just returned from a two weeks trip which included Hawaii, Los Angeles and Arizona arriving at Idlewild just as the temperature hit 1 degree, and bid my suntan quick like a bunny.

As Mr. Wolf wrote you I selected one of Eschoo's paintings at the Swetzoff Gallery when I was making a selection for our Christmas show. This was promptly sold and I must say was among the most admired pictures in the show. At the moment I am in a state of flux as to whether or not to add to our list, but he certainly would be among the artists considered if we could make some arrangement with Swetzoff. As you probably know we never work with an artist directly if he has a representative - and particularly at this time when I have frequently expressed my feelings in the matter at the meetings of the Dealers Association which receives complaints regarding "piracy" continuously - it would be in bad taste. However, Hy and I are good friends and could possibly work something out in the event that I make a decision about extending our roster. I appreciate your suggestion and will keep in touch with you about the matter.

As you probably know Santa Barbara Museum is planning to show 80 - 100 paintings and sculpture from the Halpert collection sometime during the coming summer. Griffing of The Honolulu Art Academy is eager to have the show sent on to him and in the mail I find a request from Tom Rose of San Francisco. Do you think it is a good idea to let the pictures tour? You know of course that the Government approval has not been obtained as yet by The Corcoran Gallery, but now that I am somewhat rested I plan to follow through by seeing Caplan of the Bureau of Internal Revenue in person in the hope of getting it settled shortly.

And so I send you, Clare and the girls my very best wishes for a happy new year.

Sincerely,

P.S. I loved your basket-picked art work. It is really a small drawing. Congratulate Bridget for me.

EGH:lk

1/11/63

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Mr. Jay Wolf
The Downtown Gallery
New York, New York.

Dear Mr. Wolf

I am in receipt of your letter of Dec 18, and wonder how Mrs. Tolpuk returned yet from her vacation so I may know the prices on the pictures and the 'Sea Fantasy' I mentioned.

I have several other pictures under consideration and would like to know the above prices so that I may select from a wider choice.

Sincerely yours,

Donald J. Goldman
4602 Valerie St.
Bellaire, Texas

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EDMUND J. KAHN

1240 REPUBLIC NATIONAL BANK BUILDING
DALLAS, TEXAS

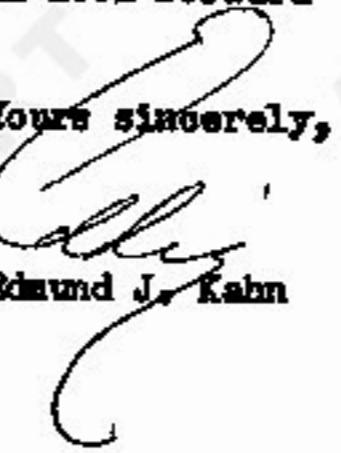
January 7, 1963

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thanks for your letter of January 5 —
I have become allergic to New York but
should I return, I shall drop by to visit
you and in the meantime, will look forward
to seeing you in Dallas.

Yours sincerely,


Edmund J. Kahn

EJK:b1c

AIR MAIL

for publishing information regarding sales transactions.
Assessors are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 9, 1963

Dr. A.L. Freundlich
Chairman, Art Dept.
George Peabody College for Teachers
Nashville, Tenn.

Dear Dr. Freundlich:

Our Christmas Exhibition is now over, and the four pictures
selected are ready to be shipped to you for your approval
and for the approval of your board of trustees.

The value of these pictures is \$2050.00. It is our custom
to have these paintings insured by the consignee before
shipping them. If you will let me know when this has been
done, I will have the pictures sent at once.

Sincerely,

Jay Wolf
Assistant Director

STAATLICHE KUNSTHALLE
BADEN-BADEN
LICHTENTALER ALLEE

January 4, 1963
Dr. M./Lf.

TELEFON 3250
Sparkasse 510

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East, 51th Street
New York, N.Y.
USA

Use of publishing information regarding sales transaction
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Dear Miss Halpert,

Mr. Walter Gaudnek, a good friend of mine, wrote me, that he has already informed you on our big project: an exhibition ART AND WRITING, the Stedelijk Museum, Amsterdam, and the Baden-Baden Museum are just organizing (please, kindly read the enclosed prospect).

Mr. Gaudnek informed me that you are possessing Dove's "The Critic" and will have the great kindness to lend it us for the exhibition in Amsterdam and Baden-Baden.

We thank you so much for your cooperation and naturally agree to your plan for having transport it by your own special shipping company. Please, be assured, that it will be handled with the greatest possible care.

Could you kindly send us a photograph we need for reproduction in the catalogue (please until the end of January). Enclosed, you will find two copies of data sheets and we ask you kindly to send us back one copy at your earliest convenience.

Thank you.

Sincerely Yours

Dietrich Mahlow

(Dr. Dietrich Mahlow)

January 3, 1963

Mrs. Rita Lebwohl
St. Armands Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mrs. Lebwohl:

Thank you for your letter. We were involved in opening our current Marin exhibition and I did not have an opportunity to write to you earlier. The opening party was held yesterday and all I can say is I ache all over!

Thank you for your check. I believe the bookkeeper advised you that there was an error in the commission which is listed as 10% rather than 20%. The insurance valuation is always lower than the selling price as the Gallery does not cover itself but concentrates on what the artist is entitled to, thus there is that 10% difference which was listed in the invoice.

Although our Shahn stock is so limited what with sales and consignments, I will be glad to cooperate with you by leaving the balance of the drawings and prints through the months of February and March. Naturally I am glad that this exhibition is drawing a good audience and that Sarasota is waking up a bit.

I hope you have better weather than we and that you and Mr. Lebwohl will have a very good year.

Sincerely,

EGR:lk

330 Humboldt Street
Denver 18 Colorado

January 13, 1963

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
New York City, N.Y.

Dear Mrs Halpert:

You will remember that I sold for you several Georgia O'Keeffe paintings to Mrs A. Mack of San Francisco when I was Secretary to the Board of Trustees of The Art Institute of Chicago. Since 1959 I have come to Denver, Colorado, where I was born and I am now teaching drawing and painting here.

We have a most unusual and very creative artist in this area at the University of Colorado, Roland Reiss. My wife, Dorothy Bridaham, is fine arts editor of the Denver Post and she wrote the enclosed review of his work at a recent exhibit in Denver. We feel that he is ready for a New York showing and I wanted to ask your advice on the best way for him to proceed. He will be in New York ~~on~~ this next week at the College Art Meeting and he will bring some examples of his work as well as slides. He works in a variety of styles. 1116 Mapleton.

His address in Boulder, Colorado, is ~~the University~~. I would appreciate very much if you could advise him before ~~he leaves~~ ~~the~~ ~~date~~ ~~that~~ ~~would~~ ~~be~~ ~~convenient~~ ~~for~~ ~~you~~ to ~~see~~ see him in New York and advise him on the best course to follow in getting an exhibition. I have asked him to call your office for an appointment.

With best wishes for the New Year,

Very sincerely yours,
Lester B. Bridaham
Lester B. Bridaham

January 2, 1963

Mr. Archibald C. Edwards
2205 Liberty Bank Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

Thank you for your letter which I found in the accumulation of mail when I returned from a two weeks trip last night.

Perhaps when you have occasion to be in New York you will find a Marin which will tempt you. Particularly in the work of Marin it is difficult to work with photographs but I am sure that we will have something for you when you come in.

While we very much like to cooperate with galleries out of town we have so limited stock that we are rarely in a position to send out exhibitions of any kind. When the gallery director is in New York I will be very glad to discuss the matter with her and possibly clear several pictures if she selects elsewhere as well.

My very best wishes for a happy new year.

Sincerely,

ECH:lk

, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Re: Premises 32 East 51st Street,
New York City

Dear Mrs. Halpert:

The undersigned, Philip H. Goodman & Associates, acknowledge that you have listed the above designated premises with us for sale. This listing is, of course, non-exclusive and you may employ any other broker or brokers for the purpose of selling the said premises.

The undersigned acknowledge further that no commission or compensation whatsoever shall be deemed earned by us as brokers or otherwise for any services rendered or to be rendered unless and until each of the following conditions has been fulfilled:

(a) A written contract for the sale of the said real property shall have been executed and delivered between you and a purchaser procured by us; and

(b) Title to the said real property shall be closed and the full purchase price paid to you in accordance with the provisions provided under the said contract.

In the event that we shall have procured a purchaser and the preconditions set forth in subparagraphs (a) and (b) above shall have been fulfilled, then we shall become entitled to receive a commission to be calculated in accordance with the Real Estate Board Rates.

All terms of any contract for the sale of the aforesaid real property shall be subject to your approval and the undersigned acknowledge that you shall have the right to change said terms, including the selling price thereof, from time to time, as you may determine in your sole discretion.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

January 3, 1963

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Dr. Frank Stanton has applied to the
Association for the appraisal of a bronze sculpture by
William Zorach - Torso owned by him. You have been
appointed a member of the panel to appraise that work.

Enclosed is a copy of the Information Form and a photograph
of the work. Would you be good enough to appraise the work and
send me your appraisal at your early convenience. Please also
return the photograph with your appraisal.

With thanks,

Sincerely yours,


Ralph F. Colvin
Administrative Vice President

RFC:ji
Enclosures

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

GEORGE PEABODY COLLEGE for TEACHERS

Divisions: The Graduate School, The College, The Peabody Demonstration School, Survey and Field Services

NASHVILLE 5, TENNESSEE

January 14, 1963

Prior to publishing information regarding sales transaction,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Wolf:

In response to your letter of January 9th regarding the paintings to be sent to us for approval, I want to tell you that our insurance is so arranged that the policy covers art works from the moment it leaves New York until they are returned to you. However, since you seem concerned, I suggest that you send us a list of the paintings and their value so that we will know what is coming.

Sincerely,

A. L. Freundlich, Jr.
A. L. Freundlich
Chairman of the Arts

dth

rier to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 8, 1963

Mr. Martin Levin
333 West 56th Street
New York, N. Y.

Dear Mr. Levin:

Enclosed please find catalog of the Marin show as well as two photographs, both identified on the reverse side. I do not know whether or not you received our publicity release but I believe there is some information in it which might be of interest to you and, therefore, I am enclosing it as well.

Thank you for your interest.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk
Encl: 2 photos
pub. release

Delivered by hand.

6 January 1963

Dear Aunt Edith:

My humble appologies for the long-delayed thanks. I seem, as time goes on, to be less able to manage my time, and, vulnerable as it were to being utterly caught up.

Edith, it was very kind of you to remember me, and so very generously. It is perhaps not proper in the society's eyes to say of money 'why, this is just what I do need now,' yet after all the society has elsewhere been quite wrong, and I do say that considering my immediate position, my somewhat uncertain plans and needs.

When I received your note, I was pleased to see you had caught the sun---even as I looked out the window, for it was actually brutal here, a response to weather I rarely have. I hope you rested, relaxed and in good spirits: and with that, a fine beginning for the new year in which I wish you all the best.

I'll see you wednesday night at my parents, no? Until then, my love, and again my thanks.

Love,

R.Lot

January 9, 1963

Mrs. Joan Ankrum
Ankrum Gallery
930 N. La Cienega Boulevard
Los Angeles 69, California

Dear Mrs. Ankrum:

Before I get to Broderson I want to thank you once again for your many courtesies. Since my return I have been completely overwhelmed with the accumulation of correspondence and messages that awaited me plus getting the Marin show in action and working on dozens of other outgoing exhibitions. It was only last night that I had an opportunity to really go over all the photographs and slides which you were good enough to send me. I have made a tentative list, realizing of course that a good many of these may not be available. What is imperative is the early group dating from 1954 - 1960 as the exhibition must be presented as a retrospective with all the weight of course on the recent work. I am checking those in the 60's that I think are musts as well as those in the 62's and will get in touch with the owners in New York to ascertain what is available, to save you the trouble. You will have to do the others. After all we do want to place the accent on 1962 as I mentioned before.

We are planning to use the big main gallery on the second floor and the rear gallery on the first floor but with many paintings of fairly large proportions (as opposed to our older artists) the overall limit should not exceed 20"x25" including the passe-partouts. Of course we can have some that are not on view but are for sale. The most important factor is to demonstrate Broderson's continuity over his art span of the years represented. As you know we do not believe in over-emphasis and pursue a policy of understatement. Thus I think it would be better to omit a color plate on this occasion as we did not use one even in the case of the current Marin exhibition. I would also like to get the Time article in complete form so I do not repeat any of its angles in my publicity release. Meanwhile please send me as many photographs of the new paintings as you can for selection in the catalogue. I have plenty of the others.

(more)

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Jan. 5, 1963

Mrs. Louis Y. Horton, Registrar
City Art Museum of St. Louis
Forest Park
St. Louis 6, Missouri

Dear Mrs. Horton:

The second and final shipment arrived from your Museum today. The Preston Dickinson painting "Grain Elevator" has some damage to its frame. The rest of the paintings and drawings are in good shape. I have an estimate from our framer. The damage to the Stuart Davis frame is \$45.00 and the Preston Dickinson frame is \$15.00.

We will now go ahead with the repairs.

Again I am very sorry this occurred.

Sincerely yours

John Marin, Jr.

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January 4, 1969

Mr. Fred L. Palmer
Earl Newsom & Company
595 Madison Avenue
New York 22, N. Y.

Dear Mr. Palmer:

The Art Dealers Association of America, Inc. was established last year in order to be of help to collectors who wish to get an appraisal of their paintings. One opinion is no longer sufficient; it now takes three.

The procedure is to send three photographs of your painting ("Wind, Maine" by John Marin) to:

The Art Dealers Association of America, Inc.
575 Madison Avenue,
New York, N. Y.

They will then be in touch with us and two others who may feel qualified to give an evaluation.

in they

Sincerely,

Jay Wolf,
Assistant Director

JWlk

MEMBERS AS OF NOVEMBER 1, 1962

Alan Gallery	Felix Landau Gallery, Los Angeles
Babcock Galleries	Pierre Matisse Gallery
Grace Borgenicht Gallery	Midtown Galleries
Leo Castelli Gallery	Mitch Gallery
Galerie Chelette	Betty Parsons Gallery
Peter H. Deitsch	Peridot Gallery
Tibor De Nagy Gallery	Perls Galleries
Downtown Gallery	Frank Perls Gallery, Beverly Hills
Durlacher Bros.	Poindexter Gallery
Duveen Brothers, Inc.	Rehn Gallery
André Emmerich Gallery	Paul Rosenberg & Co.
Fairweather-Hardin Gallery, Chicago	Saldenberg Gallery
F.A.R. Gallery	Bertha Schaefer Gallery
Rose Fried Gallery	E. & A. Silberman Galleries
Otto Gerson Gallery	Stable Gallery
Stephan Hahn Gallery	E. V. Thaw & Co., Inc.
Martha Jackson Gallery	Catherine Viviano Gallery
Sidney Janis Gallery	Meynard Walker Gallery
Kennedy Galleries	Willard Gallery
Samuel M. Kootz Gallery	Howard Wise Gallery
Kraushaar Galleries	Zabriskie Gallery

All members located in New York City except where otherwise indicated.

January 11, 1963

Mr. Murray Lebwohl
St. Armands Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mr. Lebwohl:

I am sorry about the misunderstanding in connection
with the discount. If you refer to the consignment
you will find the 10% discount clearly stated. With
the artists we have we cannot arrange for any additional
commission and with very large exhibitions we send
everything out on a "net" basis as it is perfectly
logical for a consignee to increase the price as our
figures are exceedingly low plus the fact that he is
entitled to his profit for the service given to the
local collectors. We have followed this method for a
good many years and I think I made myself clear in this
connection. I hope therefore that with the extension
of time I allowed you will make up not only your expenses
but also gain considerable profit both in monetary terms
and in prestige.

Sincerely,

EGH:lk

SAN FRANCISCO

McALLISTER STREET AT VAN NESS AVENUE . SAN FRANCISCO 2, CALIFORNIA . HEMLOCK 1-2040

MUSEUM OF ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1963

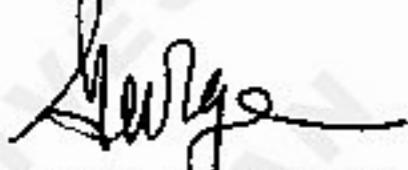
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

When convenient I would appreciate receiving instructions about the disposition of the Tseng Yu-ho exhibition. I gather there is no hurry about sending it on, and as our gallery situation permits, we have extended the showing through January 27. We shall then pack the works and hold them until we receive instructions, either from you or from the artist.

It has been a pleasure to have the work in our galleries. I hope all goes well for you.

Yours sincerely,



George D. Culler
Director

GDC:tp

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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

January 3, 1963

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

We are extremely sorry to hear of the damage to the frame of the Stuart Davis painting. It is of course completely covered by our insurance and we hope that you will have it repaired immediately, if you have not already done so, and bill us for the charges.

We trust that everything else has arrived in good order.

Sincerely yours,

Betty Horton
Mrs. Louis Y. Horton
Registrar

Preston Dickinson

January 14, 1963

Mr. Joseph A. Jacob
#56985
Auburn Prison
Auburn, New York

Dear Mr. Jacobs:

I was very much interested in your application
and deeply regret that at the present time we are
not in the position to add to our gallery staff.

If at any time in the near future we should have
a vacancy I will be very happy to communicate with
you in care of the State of New York Department of
Correction although I hope you will have no further
association with it.

Sincerely,

EOM:lk

city of Colorado campus in Boulder where he showed me one painting after another, all done in the last two years, we drove to the hilltop house where he lives with his anthropologist wife and three children. More big canvases were scattered through the spacious rooms, with a favorite of his wife's over her kitchen stove.

Reiss, who is associate professor in the Department of Fine Arts of the University of Colorado, has lived in Boulder for the past five years. He grew up in Southern California and received his B.A. and M.A. degrees from the University of California at Los Angeles. Since he began exhibiting in 1953, he has been the recipient of 26 prizes and awards and has participated in numerous invitational exhibitions.

Reiss says that most painters dislike their previous work because of the agony that went into it, which is what they remember. But at last, he says, his own new work has flowed (or foamed) from him beautifully, simply, directly—with no agony.

He is not concerned with perpetuating a style, but with finding a form appropriate to each picture. Having started out as a figurative painter, he then for-



summer of 1961 in California when he painted the sea, which he has always loved, in thin washes of luminous purple and blue on black.

Another is called "New Horizon," free-form atomic clouds dependent over a yellow-and-green striped atomic source below. Still another of these pre-ham paintings seems to rise in undulating planes of yellow, orange, gray and red from a flower-like form which grows upward from the bottom of the picture. A fourth called "Arroyo" echoes the rocky isolation and desert reds of such a place as Monument Valley.

REISS POINTED out how important proportion is in these paintings and relief-paintings, one square inch of blue playing quite a different role than 100 square inches of blue. He is concerned with various visual problems, such as the fusion of dichotomous elements (for instance, sharp orange circles on a diffuse background) or the production of after-images (a series of blue circles play against a gamut of oranges and yellow on which suddenly appear other orange circles, created entirely by our own eyes).

By contrast and dissonance, by using complementary colors, sometimes in very small areas, he creates dynamic relationships. Abstract forms, Reiss says, can create a mood and have psychological power, but the viewer must be willing to contribute the effort which is involved in this experience.

REISS IS interested in creating new relationships. He utilizes unusual materials and incorporates them — rug pads, clothing (his "Portrait of My Son" utilizes the little boy's blue pajamas and sweat-shirt), tin cans, burlap sacks, torn canvas strips, metallic paper, sawdust, folded cloth.

Dead serious about his work,

"The King and Queen." It is built of foaming plastic, formed while warm.

he is happy in its new direction. He doesn't expect everybody to understand what he is doing. But he himself has chosen this path and it doesn't look as though Reiss is going to run out of ideas. I myself am fascinated by these experiments and am glad to have the opportunity to see Reiss's latest work which will fill every nook and cranny at The Gallery.

Wouldn't it be nice if we could see a full-scale exhibition of such new departures at the Denver Art Museum's Living Arts Center, where there would be space enough to hang eight or ten examples of the work of such innovators as Reiss, Roger Kotoske, Bill Verhaest, Earl Fraser, Ruth Todd, Dick Bach, and Audrey Lanoff (to mention only a few), all of whom are doing new work in new materials? The public should have a chance to see a full-scale exhibition of this movement as practiced by artists in Denver and vicinity.

Prices of Reiss's work, which will be on view through Nov. 17, range from \$100 to \$700, with a number of drawings (some representational) at \$45.

Reiss likes to quote Willem Sandberg, director of the Municipal Museum in Amsterdam who chose the International section of the contemporary art



exhibit at the Seattle World's Fair. Reiss identifies himself with those artists Sandberg mentions who "stand on the lookout with outstretched feelers, to taste what is coming long before we ordinary mortals are aware of it, to go where life is most intense, where forces gather around a new birth, where new human relations are ready to emerge, and to give them form, a face . . . we are struck, gripped, stimulated or merely disconcerted — future generations, whose eyes have been opened, speak about their work as 'beautiful' and 'magnificent' — the history of art knows only this group."

Boulder Competition

The Boulder Public Library Art Advisory Committee has announced further details of its competition for three one-man painting shows by Colorado art-

the art department of Colorado College in Colorado Springs and director of the Colorado Springs Fine Arts Center school of art, is showing 20 paintings at the Kraushaar Galleries in New York City, where they will be on view through November 3.

Eight of the paintings included are the result of a three-month visit to Afghanistan in 1960. The remainder are works of the contemporary scene painted during the past two years.

A native of Denver, Arnest studied painting with Boardman Robinson and Henry Victurn Poot at the Colorado Springs Fine Arts Center. Before coming to Colorado College in 1967, he taught painting at the University of Minnesota. He has had other one-man shows at the San Francisco Museum of Art, at the Whitney Museum and the Kraushaar Galleries in New York, in the Northrop Gallery at the University of Minnesota and at the Walker Art Center in Minneapolis.



Denver Post Photo by GEORGE CROUTER
"Shrimp Boats Are A-Coming," a shot of the docks at Galveston, Tex., won a special merit award in the Newspaper National Snapshot competition. Note excellent framing, low angle.

NEW YORK DISABILITY BENEFITS POLICY

Zurich Insurance Company

111 WEST JACKSON BOULEVARD, CHICAGO 4, ILLINOIS
(A stock insurance company, herein called the company)

Agrees with the employer, named in the declarations made a part hereof, in consideration of the payment of the premium and in reliance upon the statements in the declarations and subject to the conditions and other terms of this policy:

INSURING AGREEMENTS

I. Coverage A—Disability Benefits. To pay the disability benefits which any employee, because of employment within any class stated in the declarations while this policy applies thereto, is entitled to receive under Section 204 of Article 9 of the Workmen's Compensation Law of the State of New York or any laws amendatory thereof or supplementary thereto which are or may become effective during the policy period, which Article is hereinafter referred to as the Disability Benefits Law.

II. Defense, Settlement, Supplementary Payments. As respects the insurance afforded by the other terms of this policy the company shall:

(a) defend in his name and behalf any suit or proceeding against the employer alleging disability and seeking benefits under the Disability Benefits Law, even if such suit or proceeding is groundless, false or fraudulent; but the company may make such investigation of any claim as it deems expedient and make payment as required by law;

(b) pay all costs taxed against the employer in any suit or proceeding defended by the company, all interest accruing after entry of judgment and all expenses incurred by the company for investigation, negotiation or defense.

III. Policy Period. This policy applies only to disability commencing during the policy period or, with respect to an employee whose employment terminates during the policy period, to disability commencing within four weeks after such termination of employment and prior to the earlier of (a) the sixth day during such four weeks on which he performs any work for remuneration or profit and (b) the first day after such termination on which he performs any work for remuneration or profit in employment with an employer, other than this employer, who is a covered employer under the Disability Benefits Law. The policy period shall commence on the date and hour stated in item 2 of the declarations and shall continue until this policy is canceled as provided herein.

CONDITIONS

1. Premium. The premium basis and rate, until changed by the company, shall be as stated in the declarations. On the first day of each calendar quarter after the effective date of this policy, premium shall become due for such insurance as was provided during the previous calendar quarter. The amount of premium due on each such premium due date shall be determined by applying the premium rate then in effect to the sum of (a) the total wages for the previous calendar quarter subject to unemployment insurance taxes as reported to the New York Division of Placement and Unemployment Insurance, and (b) the wages for the previous calendar quarter of any employee exempt from the New York Unemployment Insurance Law who is subject to the Disability Benefits Law, but only the portion of such employee's wages which would have been subject to unemployment insurance taxes had he been under unemployment insurance. If this policy was not in effect for the full calendar quarter, the premium computed in accordance with the foregoing shall be prorated for the period this policy was in effect. The employer shall determine the amount of each premium due and shall remit such amount in full to the company at 156 William Street, New York, New York. A period of grace of thirty days following the premium due date shall be allowed the employer for the payment of any premium. The premium basis, rate and rating plans are each subject to change by the company as of each anniversary date of this policy and as of the effective date of any amendment to the Disability Benefits Law which affects the company's obligations under this policy, such change, if any, to be expressed by endorsement stating the effective date thereof.

2. Records, Examination and Audit. The employer shall furnish the company with all information which the company may reasonably require with regard to any matters pertaining to the insurance afforded by this policy. All documents furnished to the employer in connection with the insurance, together with such books and records of the employer as may have a bearing on the insurance, shall be open for examination and audit by the company at all reasonable times during the policy period and within three years after the final termination of this policy.

3. Required Provisions. As between the employee and the company, notice to or knowledge of the occurrence of an injury or sickness suffered by the employee on the part of the employer shall be deemed notice or knowledge, as the case may be, on the part of the company; jurisdiction of the employer shall, for the purpose of the Disability Benefits Law, be jurisdiction of the company and the company shall in all things be bound by and subject to the orders, findings or decisions rendered in connection with the payment of benefits under the provisions of said Law. The Chairman of the Workmen's Compensation Board of the State of New York shall have the right to enforce in the name of the people of the State of New York for the benefit of the employee, either by filing a separate application or by making the company a party to the original application, the liability of the company in whole or in part for the payment of the benefits afforded hereunder; provided, however, that payment in whole or in part of such benefits by either the employer or the company shall to the extent thereof be a bar to the recovery against the other of the amount so paid.

Bankruptcy or insolvency of the employer shall not relieve the company of any of its obligations under this policy.

All of the provisions of the Disability Benefits Law shall be and remain a part of this policy as fully and completely as if written herein, so far as they apply to disability benefits provided by this

policy. Notwithstanding any other provision of this policy or any endorsement made a part hereof, benefits payable under this policy or any such endorsement in accordance with the provision of benefits made under the Disability Benefits Law by the employer shall be payable at least to the extent and in the manner and subject to the conditions required by the terms of such provision of benefits, which provision is evidenced by this policy.

4. Notice of Disability, Claim or Suit. Upon receipt by the employer of notice of disability written notice shall be given by or on behalf of the employer to the company or any of its authorized agents as soon as practicable after the first day for which benefits may be payable with respect to such disability. Such notice shall contain particulars sufficient to identify the employer and also reasonably obtainable information respecting the time, place, circumstances and nature of the disability and the name and address of the employee. The employer shall give immediate notice to the company with full particulars of any claim made on account of disability. If any suit or other proceeding is instituted against the employer, every summons, notice or other process shall be immediately forwarded to the company. Nothing elsewhere contained in this policy shall relieve the employer of his obligations to the company with respect to notice as herein imposed upon him.

5. Changes. Notice to any agent or knowledge possessed by any agent or by any other person shall not effect a waiver or a change in any part of this policy or estop the company from asserting any right under the terms of this policy; nor shall the terms of this policy be waived or changed, except by endorsement issued to form a part of this policy, signed by an executive officer of the company.

6. Assignment. Assignment of the employer's interest under this policy shall not bind the company until its consent is endorsed hereon.

7. Cancellation. This policy may be canceled at any time by the company, in its own behalf or upon written request of the employer, by furnishing written notice to the employer and to the Chairman of the Workmen's Compensation Board of the State of New York stating when, not less than ten days thereafter, cancellation shall be effective; provided, however, that if insurance with another insurance carrier has been obtained which becomes effective prior to the expiration of the time stated in such notice, the cancellation shall be effective as of the effective date of such other coverage. The effective date of such cancellation shall become the end of the policy period. Such notice shall be served on the employer by delivering it to him or by sending it by registered mail, addressed to the employer at his or its last known place of business. Earned premium shall be computed pro rata. The company's check or the check of its representative mailed or delivered as aforesaid shall be sufficient tender of any refund of premium due to the employer.

8. Declarations. By acceptance of this policy, the employer agrees that the statements in the declarations are his agreements, and are representations and not warranties, and that this policy embodies all agreements existing between himself and the company or any of its agents relating to this insurance.

9. Statutory Assessments. Under the Disability Benefits Law the company will pay the assessments levied on the total payrolls of employees covered under this policy pursuant to Sections 214-2, 214-3 and 228 of said Law.

Prior to publication, information regarding this insurance transaction may be made available for public examination or purchase from both the producer and purchaser involved. If the company established after a reasonable search, whether in print or otherwise, purchases is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1963

Mr. and Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Mr. and Mrs. Stone:

In going through our records we have just discovered we do not have a photograph of the Max Weber "WOOLWORTH BUILDING", 1912, which is in your collection. Might I put you through the trouble of requesting a photograph if you should happen to have one available or, failing that, a snapshot of the picture.

Thank you ever so much.

With every good wish for the New Year, I am,

Sincerely,

Jay Wolf,
Assistant Director

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THE MUSEUM OF FINE ARTS

Houston

January 7, 1963

Dear Mrs. Halpert;

A shipping order has been sent to Budworth today and a copy sent to you for your records. I am not sure if you have been sent lenders forms and therefore I am enclosing two.

Thank you so much for your generous cooperation and I hope that you may visit Houston and the museum before long.

Two important exhibitions are in the making- THE OLMEC TRADITION in late February and March and THE HEROIC YEARS: PARIS 1908-1914 opening in early May. - you might like to put the dates on your calendar.

*S. P. wet
see consignment*
Cordially,
Ruth Pershing Ulmer
Curator of Education

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st st
New York 22, New York

1
prior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

January 11, 1963

Mr. Edward Joseph Gallagher, Jr.
3501 Edmore Road
Baltimore 16, Maryland

Dear Ed:

I have just returned from Arizona and want to report
my tremendous enthusiasm for the University Museum in
Tucson. Despite your effort to present a visual picture
of this extraordinary place I could not conceive the
entire Center as it is and will be! I have never been
so impressed and feel that you should be congratulated
for your foresight and great contribution. Unfortunately
your collection is on tour but I have the catalogue and
one of these days when all your gifts are up again in
Tucson I will make a special trip.

Again my congratulations.

Best regards,

Sincerely,

EGH:lk

*The Corcoran Gallery of Art
Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.,
DIRECTOR AND SECRETARY

January 11, 1963

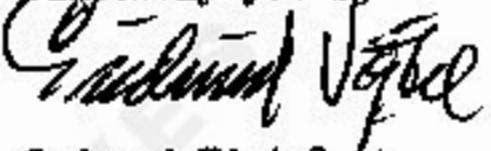
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Enclosed please find our loan forms for the
Stephen Greene exhibition. We would very much appreciate
your having them completed and returning one copy to us.

With best regards,

Sincerely yours,



Gudmund Vigeland
Assistant Director

GW/11

Enclosures

RAYMOND D. NASHER
937 Republic National Bank Building
Dallas 1, Texas

January 8, 1963

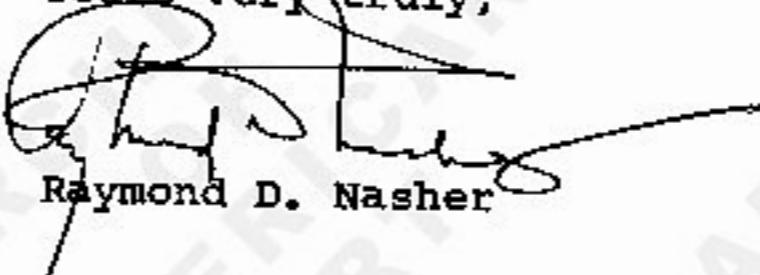
Mrs. Edith G. Halpert
c/o John Marin, Jr.
The Downtown Gallery
32 East 51st. Street
New York 22, New York

Dear Mrs. Halpert:

We returned the two Stella Drawings,
January 4, 1963. These drawings are
being sent to you prepaid, by Railway
Express, Number FS 969636.

We liked the drawings very much but
would like to see other work by this
Artist before making a decision.

Yours very truly,



Raymond D. Nasher

RDN/bt



THE KANSAS CITY ART INSTITUTE AND SCHOOL OF DESIGN
4416 WARWICK BOULEVARD KANSAS CITY 11, MISSOURI VALENTINE 1-2854

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January 9, 1963

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

In reference to your gracious letter of October 26th, I am wondering if we may have the privilege of including several paintings by Georgia O'Keeffe in the forthcoming exhibition of paintings by six women painters. Soon the catalogue will be prepared for printing, and I must know if we may include works by O'Keeffe. Since time is now pressing, I would appreciate your earliest consideration in this matter.

I will be in New York for several days after January 20, and I hope you will allow me the pleasure of visiting in your gallery. Thank you for your kindness and assistance. Very good wishes for the New Year!

sincerely,

William D. Paul, Jr.
William D. Paul, Jr.
Director of Exhibitions

WDP/mh

Intelligencer Journal.

LANCASTER, PENNSYLVANIA

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January 4, 1963

Mrs. E. F. Halpert
Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert,

I am writing an article about the late Charles Demuth for the Lancaster (Pa.) Intelligencer Journal. A good bit of background material has been made available to me, but I would like some comments on his work from experts in the field of art.

It would be greatly appreciated if one of your staff or yourself could take a few moments to offer a brief statement on Demuth's work and forward it to me.

Demuth, as I am sure you are aware, was a native of Lancaster and this community's only artist of note. Several local collectors inform me that his paintings are held in high esteem.

Thank you very much for your time and consideration.

Sincerely yours,

David H. Shipley
David H. Shipley
Intelligencer Journal
8 W. King St.
Lancaster, Pa.

HENRY STREET SETTLEMENT

265 Henry Street • New York 2, N.Y. • Oregon 4-1100

HELEN HALL
Director

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due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 2, 1963

Mrs. Helen Thurber
West Cornwall,
Connecticut

Dear Mrs. Thurber:

I have just returned from a vacation trip and was delighted to find your letter of December 26.

After you return from Columbus I hope you will find time to drop in to say hello. It will be a great pleasure indeed to see you again. I will also show you the portrait at your convenience.

In any event I look forward to your visit later this month. Won't you call me in advance to make sure I am in town?

Best wishes for a very happy new year.

Sincerely

EGH:lk

rior to publishing information regarding sales transactions,
everybody is responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Jan 13, 1963

Dear Director:

Please send me the catalog of
the John Marin Exhibition.

Thank you kindly.

George Breckner, Jr
67 Carnegie Ave
Youngstown 15, O.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Mr. Hermann Werner Williams, Jr.

January 2, 1963

Meanwhile I would like to extend my best wishes to you
and yours for a very very happy new year.

Sincerely,

EDW:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Alphonse

January 14, 1963

Mr. Fred L. Palmer
Earl Neeson & Company
595 Madison Avenue
New York 22, N. Y.

Dear Mr. Palmer:

As you requested I am listing below the current
insurance valuation of the watercolor by John Marin.

WIND, Maine 1916 Watercolor \$4500.

For official valuation to be used for gift deduction
you will have to refer directly to the Art Dealers
Association of America, Inc., 575 Madison Avenue.

Sincerely,

EGH:lk



ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

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MURRAY HILL 8-7800
AREA CODE 212
CABLE ADDRESS
"ARTDEALAS, NEWYORK"

January 3, 1963

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AIR MAIL

PERSONAL AND CONFIDENTIAL

Miss Georgia O'Keeffe
Abiquiu
New Mexico

Dear Miss O'Keeffe:

I am sending to you herewith two of multiple originals (to one of which is attached a photograph) of our Association's appraisal of your painting Clam Shell. A copy of our statement for the appraisal has been forwarded to your secretary, Miss Bay, in New York City.

Sincerely yours,

RALPH F. COLIN

Ralph F. Colin
Administrative Vice President

RFC:ji
Enclosures

cc: Mrs. Edith G. Halpert



THE UNIVERSITY OF ARIZONA

TUCSON

UNIVERSITY ART GALLERY

January 6, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Marin:

You and Mr. Wolf will be pleased--here is our list of items expected for our exhibition. I am sending it in duplicate so that you may check off or change titles, or attributions to Downtown Gallery (although the works will be listed chronologically in the catalog), if you wish, on the carbon. I hope it will save you all some labor, in other words.

Also, I should note that measurements are given height first, generally, although I have a feeling that those from your list are width first. If I am right, just indicate this on the carbon, also--I plan to list height first in the catalog list.

I'm sorry this is not in chronological order for easier checking for you, but know that you are so familiar with most of these works you'll catch our sequences immediately.

Thank you for your help on the telephone, and thank Mrs. Halpert and Mr. Wolf for me, also, please. I have promised our printer--color man that I will have some color and black and white work to him Tuesday morning; that is why I was/am so anxious about receiving one color of a late oil, preferably, so soon. I have enough in hand for him to start working, however.

Thank you all, again. And best wishes for your exhibition.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Prudence Nelson".
Prudence Nelson
Assistant Curator

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51 Street
New York 22, New York

P.S. I just realized--I enclose two carbons; am sending the original to MacKinley Helm. P.D.

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CLIFFORD EVANS

7 PETER COOPER ROAD
NEW YORK 10, N. Y.

AL 4-4661

January 2, 1963

Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N.Y.

Dear Edith,

I know your schedule didn't permit you to see my motion-picture, but I thought that meanwhile you might like to see what the New York Times wrote about it last week.

Hope all goes well, and all best on the New Year.

Sincerely,

Cliff

/m

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

Olympia 2-1444

F

January 2, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

We were sorry to miss you here last week, and also that you did not get a chance to drop in at the gallery to see Jack's show and the new sculpture gallery. I suppose you must have been on your way back from a Hawaiian vacation.

According to our records, you still have two of Jack's goats on consignment from us, and I am, of course, anxious to have them returned. In the meanwhile, I wanted to let you know that the correct current price of each of these is \$2400. Please be sure to notify the Whitney Museum of this change in price also.

Also, I wanted to let you know that we have made an arrangement with Knoedlers to handle Jack's work in New York, and he will have a one-man show there next fall.

Mitzi joins me in sending you our wishes for a very happy and satisfying New Year.

Sincerely yours,

Felix Landau

FL:mb

Cable / GALLAND

Sisterhood of Temple Emanuel

*May and Chandler Streets
Worcester, Massachusetts*

*Downtown Gallery Inc.
32 East 51 Street
New York, 22, N.Y.*

Dear Mrs. Halpert,

In November 1962, Mrs. Cagan and I visited your Galleries; which was recommended to us by Miss Dresser of the Worcester Art Museum: we spoke to a member of your staff, about our Art Show and Sale Paintings. This "show and sale" is to take place at the Temple Emanuel in Worcester Massachusetts. The dates for this event is May 18 thru May 27.

We were informed by your staff that your gallery will give paintings or consignment.

Around the end of March or the beginning of April our committee will be in New York to select paintings from the various galleries; naturally we will contact you a few weeks in advance for an appointment.

Thanking you before hand for your kind consideration.

I Remain
Cheerful
 Mrs. Irving Silverman

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BOWDOIN COLLEGE MUSEUM OF ART
WALKER ART BUILDING, BRUNSWICK, MAINE

14 January 1963

Mrs. Edith Gregor Halpert
Director
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

I wonder if you would be kind enough to give me some notion of what the price range is for oil paintings and watercolors of John Marin. Surprisingly enough, Marin is not represented in our collection, and he is one of the artists we will want to consider seriously when we begin to set up our purchase program for the fiscal year 1963-64.

With many thanks,

Yours sincerely,

Marvin S. Satlik
Curator

MSS:kr

Has Stuart Davis located The President? If he cannot find it, would you consent to lend his House, Tree Shapes (1915), which we understand is probably in his possession? And if in turn that one should not be available, could we include his Landscape, Gloucester (c. 1917)?

Not having at least two Doves in the travelling section of the exhibition would be a grievous lacuna. Would it be possible for us to include the two oils owned by the Downtown Gallery, Abstraction, 1914 and Untitled, 1920?

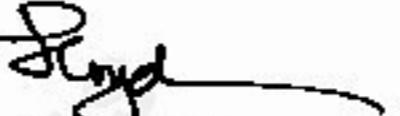
In addition to these we would still like very much to include, both in the showing here and in the tour, your abstract sculpture by John Storrs, which Edward Bryant saw at the warehouse?

On the other hand, we have found that we will not have to bother you in borrowing Weber's Rush Hour and Hartley's Movement #2, Provincetown, as we have managed to substitute others which would be available for travel.

We would indeed be most grateful to you if through your generosity we could include these works in "The Decade of the Armory Show", as they would be most important for a well-selected group of works to tour. Hoping very much for an affirmative reply, we are enclosing loan forms for these requests.

With my best,

Sincerely yours,


Director

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WHITNEY MUSEUM OF AMERICAN ART
C E R T R U D E V. W H I T N E Y, F O U N D E R

22 WEST 54th STREET



NEW YORK 19, N.Y.

January 9, 1963

Mr. Jay Wolf
Assistant Director
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

*Please note to get
directly to
R.L.B.*

Dear Jay:

Thanks for your letter of January 4th asking us to return the Georgia O'Keeffe watercolor Blue I to the Downtown Gallery after the "Decade of the Armory Show" closes at the Whitney Museum on April 14th, rather than to its owner, Mr. R.L.B. Tobin, as you earlier requested.

Sincerely,

Ed Bryant

Associate Curator

EBAls

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1963

Mr. Boris Mirski
Boris Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Dear Boris:

When I returned from my vacation I found the very handsome drawing by Leonard Baskin which I purchased during my visit with you - and a pleasant one indeed.

The Bookkeeper showed me the bill and I wondered whether there was some error as I was under the impression that \$600. was the retail price. Won't you please let me know?

Incidentally did Baskin produce a portfolio of woodcuts all relating to Jewish themes? One of my clients asked me about it and I have a vague impression that this does exist. If so, won't you please send me the details as to the number and of course the title as well as the price.

I hope you and Aida as well as the younger members of the family had an enjoyable holiday and that you are taking good care of yourself.

With affectionate greetings to you-all, I am,

Sincerely,

EGH:lk

SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

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January 8, 1963

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

One of our friends has mentioned the extensive
Sheeler collection of Mr. Wm. H. Lane of Lunenburg,
Massachusetts, and of course this is helpful but it does not
tell us whether any of the pictures deal with Shaker subjects.
We of course expect to rely on you for this information in
any case and look forward to receiving the list so that we can
begin the process of assembling the show. I hope that you
will be able to find time to work the list up.

Everyone here wants to be remembered to you and to
send you our best wishes for a Happy New Year.

Sincerely yours,

Wilbur H. Glover

Wilbur H. Glover
Director

whg/ec

THE OHIO STATE UNIVERSITY

SCHOOL OF FINE AND APPLIED ARTS
106 NORTH OVAL DRIVE
COLUMBUS 10, OHIO

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EXHIBITIONAL DESIGN
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SCULPTURE

January 10, 1963

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Downtown Gallery
32 East 51st Street
New York City, New York

Dear Sir:

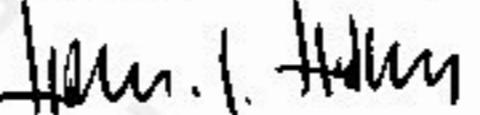
This university is assembling an exhibition of drawings by leading American painters and sculptors.

Would you be willing, please, to consider our request that you loan us one or two drawings by William Zorach for the event? *

The show is scheduled to open on February 17, in our new gallery. The university will assume all shipping and insurance expenses, and the Hahn Brothers would come to your gallery for the pickup.

Would you be so very kind as to give us some indication of your response to this matter by around January 25.

Sincerely,



Hans A. Hohlwein
Chairman of Exhibitions

HH:ak

* And by John Marin.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

January 8, 1963

Mr. Gudmund Viget, Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Viget:

Would you please be so kind as to sign the enclosed receipt and return it to us.

It was so good to see you on Sunday and hope to see you again very soon.

Kindest regards.

Sincerely,

Jay Wolf,
Assistant Director

JW:lk

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

3 January 1963

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researchers are responsible for obtaining written permission
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may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51 St
New York 22, N.Y.

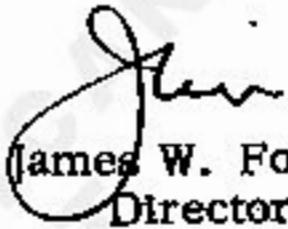
Dear Edith:

Thanks for your letter of December 8th. My Honolulu
scouts tell me you had a rip snortin' time in the Islands
and there was much talk about the Halpert Collection
show. I'll be in New York from January 20th through
25th to pick up the ball with you and also to accept that
drink you offered.

Please work a whammy on your weather and provide sun
for a think blooded Californian who is not anxious to tangle
with snow and sub-freezing temperatures!

Happy New Year!

As ever,



James W. Foster, Jr.
Director

P.S. I'll call you when I get to town to line up an appointment with you. JWF

January 15, 1963

The Registrar
City Art Museum of St. Louis
Forest Park
St. Louis 5, Mo.

Dear Sir:

Would you be so kind as to send us the address of Mr. G. Gordon Hartslet. Our mail to him has been returned from the last address he gave us: 1132 Hampton Park Drive (17).

The forwarding address on the envelope returned is almost illegible but seems to be: 6377 Wydown (5). Would you let me know if this is correct?

Thank you very much for your trouble.

Sincerely,

Jay Wolf
Assistant Director

Right to publishing information regarding sales transactions
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



January 14, 1963

Art Dealers Association of America, Inc.
575 Madison Avenue
New York 22, N. Y.

Gentlemen:

As you requested I am listing below what I consider
fair valuations of the eight paintings by Hilla Rebay
which I saw on Friday afternoon, January 4th.

Con Moto) Triptych, 1955	Oil	\$5000.-6000.	
Andante) Each measuring	81 x 69"	for group	
Allegro)			
Cadenza, 1948	Oil	38 x 38	500.-750.
Capriccio, 1952	Oil	81 x 69"	1000.
Rondotti, 1951	Oil	81 x 69"	1000.-1250.
Scherzo, 1951	Oil	25 x 30"	250.-350.
Sonette, 1951	Oil	81 x 69"	1000.

Sincerely yours,

EGH:lk

January 14, 1963

Mrs. Albert Finn
Temple Emanuel
West Ten Mile Road
Oak Park, Michigan

Dear Mrs. Finn:

After our phone conversation, I checked our records and now
know which drawing you were referring to, namely, "Today is
the Birthday of the World", 1955, by BEN SHAHN.

We would be interested in repurchasing the drawing. Since we
never give evaluations over the phone or without seeing a
picture, we would be most grateful if you would return the
picture to the gallery. After we have seen the drawing, we
will either send you a check or permit you, as you suggested,
to select another picture of equivalent value.

I hope that your cruise was a splendid one!

Sincerely,

Jay Wolf
Assistant Director

January 12, 1963

Mr. Alvaro Baregli
8301 31st Street West
Saint Louis Park, 26
Minneapolis, Minnesota

Dear Mr. Baregli:

Thank you very much for your letter, reviews and photographs.

Unfortunately, we are not able to show your work at our gallery since it is our policy to show only work by American artists. In the 37 years of the existence of the gallery, we have never deviated from this idea.

There are a number of galleries in New York who show both European and American artists, and I would suggest that you be in touch with one of these.

Again, our thanks for giving us the opportunity to show your work.

Sincerely,

Jay Wolf
Assistant Director

January 14, 1963

Mr. David H. Shipley
Intelligencer Journal
3 West King Street
Lancaster, Pennsylvania

Dear Mr. Shipley:

I have just returned from a trip and found your
letter.

Much as I should like to be of assistance to you
I think it would be bad taste on my part to pass
any critical judgement on the work of Charles Demuth
for the simple reason that I have - as a dealer -
handled his work for a great many years because of
my enthusiasm for it and as a dealer would be suspected
of favoritism. Therefore I would suggest that you
either refer to a professional critic *per se* or quote
from any of the many catalogues and articles which
have been written about this important American artist.
You will find very many references in the various
catalogues and no doubt can find a copy of one published
by the Museum of Modern Art on the occasion of the
Demuth Memorial Exhibition held at that institution
in 1950.

Sincerely,

BOH:lk



THE UNIVERSITY OF ARIZONA
TUCSON

UNIVERSITY ART GALLERY

January 4, 1963 - 4

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Paintings to be included in exhibition: JOHN MARIN

55. New York Harbor
Watercolor, 18 1/4 x 15, 1920
Museum of Fine Arts, Boston,
in Memory of Joseph M. Herman,
a gift of Mr. and Mrs. James N.
Rosenberg

56. Boat Off Deer Isle
Watercolor, 15 3/4 x 19 1/2,
New Britain Museum of American
Art

57. Notre Dame de Paris
Watercolor, 16 x 13,
New Britain Museum of American
Art

58. Autumn Coloring #3--Maine
Watercolor, 14 1/4 x 19 1/4, 1952
The Newark Museum

59. Blue Mountain
Watercolor, 15 1/2 x 20 1/4, 1929
The Roswell Museum and Art Center

60. Boat, Sea, Gulls
Drawing, 8 x 10, 1943
Mrs. Martha K. Jackson

61. Brooklyn Bridge
Watercolor, 13 3/4 x 17, 1910
The Fine Arts Gallery of San Diego

62. Cape Split and Boat
Watercolor, 15 1/2 x 22,
The Fine Arts Gallery of San Diego

63. Falling Autumn Leaves
Watercolor, , 1915
San Francisco Museum of Art

64. Waves and Rocks
Watercolor, , 1934
San Francisco Museum of Art

65. Mid-Town Construction
Watercolor, 21 3/4 x 26 1/8, 1928
Santa Barbara Museum of Art,
Gift of Wright Ludington

66. New York from the East River
Watercolor, 13 3/4 x 16 3/4, 1910
Dr. and Mrs. MacKinley Helm

67. Along the Ramapo River
Watercolor, 9 x 13, 1950
The University of Arizona,
Edward Joseph Gallagher III
Memorial Collection

68. Cape Split
Watercolor, 15 x 20 1/4, 1937
The University of Arizona,
Oliver James Collection

69. New York Landscape
Watercolor, 15 x 18, 1920
The University of Arizona,
Oliver James Collection

70. Landscape--Mountains
Watercolor, 16 1/2 x 19 1/4, 1918
The University of Nebraska,
F. M. Hall Collection

71. Taos Mountain
Watercolor, 14 x 20, 1929
The University of Nebraska,
Andrew Dasburg, Nebraska Art
Association, Nellie Cochrane Woods
Funds Gift

continued



PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA 14, OKLAHOMA

DONALD G. HUMPHREY, PH.D.
DIRECTOR

January 3, 1963

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st St.
New York 22, N.Y.

Dear Mrs. Halpert:

It was good to see you again and I enjoyed meeting Georgia O'Keeffe. Although I realize that some of the works listed below may be sold by now, these are the ones I would like to have sent for our February collectors show. Hahn Bros. will pick up and pack the works, probably about the 10th of this month. I have notified them to call you.

John Marin	The Berkshires	1925	watercolor	25/12	\$2800
Rattner	Rocky Shore & Bathers	1930	gouache	50/1	550
Shahn	Childhood Memory	W.C. 1962	380	1500	
Lewandowski	White Barns #3	1954	gouache		350 -
Rattner	Study for Last Judgment		W.C.	54/4	500
Karfiol	Field Flowers in Brown Jug	Oil 1947	23		1000
Kuniyoshi	Colorado		drawing	940	375
Lewandowski	Sound of Kankakee (?)	(?)		175	
Shahn	Blind Botonist	30	silkscreen	1962	90

The exhibition will be held during the month of February. All works are insured, of course, and the museum will take 10% commission on works sold. Thanks again for helping out with our collectors show, and best regards to Mr. Marin, who was so helpful when I was there.

Sincerely,

Donald G. Humphrey
Donald G. Humphrey

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January 14, 1963

Mr. Daniel Johnson
Willard Gallery, Inc.
23 West 56th Street
New York 19, New York

Dear Dant:

Evidently our check and your invoice #378 crossed
in the mail on the same day.

As you recall I mentioned on the Graves ink and
tempera painting the selling price was clearly
typed at \$1200. and another label for the same
figure in connection with an exhibition at the
Whitney Museum bears \$1200. for the selling price
and \$800. insurance valuation.

Based on the fact that you agreed to retain that
figure rather than the one mistakenly written on
the consignment as \$1500. we made our calculation
and sent the check accordingly.

Unfortunately we did not sell the Feininger and
this is being returned to you with many many thanks
for your cooperation in making the Christmas Exhibition
a great success.

Sincerely,

EGH:lk

January 11, 1963

Mr. Lloyd Goodrich, Director
Whitney Museum of American Art
22 West 54th Street
New York, N. Y.

Dear Lloyd:

We are organizing a retrospective exhibition of paintings by Morris Broderson - through the Ankrum Gallery and of course are obliged to borrow the majority of the paintings as they have all been sold with the exception of a few new ones which are being sent to us directly.

Of course also we are eager to have "THE SHADOW OF THE CROSS" dated 1960 which is in your collection. The exhibition is to be held from February 5th through March 2nd. As a matter of fact my first introduction to Broderson was via the Whitney Museum and I followed through thereafter and am convinced he is one of the few of the young artists with a truly personal statement.

I have my fingers crossed that no other plans have been made for "THE SHADOW OF THE CROSS" as it is certainly one of his best.

Sincerely,

EGR:lk

affm

January 5, 1963

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Eddie:

It was good to hear from you.

I am very pleased that you agreed to lend your painting to the exhibition at the State University of Iowa. I believe it will be a very important show and will please Charles particularly so because a comprehensive catalog, or rather a book, will be issued at about that time with what I believe will be a catalog resume comprising all Sheeler's paintings in the various media as well as drawings with complete bibliography, etc.

I agree with you that the insurance premiums for works of art have reached abnormal proportions but I have always followed a most conservative course in this connection. However, in the case of Sheeler we must recognize the fact that with his relatively small overall production based on the technique he has used throughout his professional lifetime and the fact that there is only one unsold painting of his extant called for a high valuation. As a matter of fact we have been offered an exorbitant figure for this last painting but feel, as I mentioned previously, that it is much more important to have this example at the gallery so that the many visitors from various parts of the country and from abroad know what he stand for and that it is much wiser to retain the painting for this purpose.

And so, the most modest figure I can give you at this time is listed below:

Charles Sheeler Oil "California - 1957" 26x26 \$12,000.

With all the traveling I have done this year the thought of another trip rather scares me but I always like visiting Dallas and seeing the many friends there and will probably break down and make the trip just the same. However I hope that you and Mrs. Kahn will be in New York before the convention as it is always a pleasure to see you. Happy New Year!

Sincerely,

EGH:lk

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V P.O.V

January 5, 1963

Mr. Donald Puckle, Ass't. Director
Phoenix Art Museum
Phoenix, Arizona

Dear Mr. Puckle:

Now that I finally cleared the first layer of my dictation file I want to take time out to thank you for your very courteous reception. It was so nice to meet you and I so enjoyed our conversation.

It was also gratifying to find so handsome a museum in what we in the East considered a desert and particularly so after I visited the adjoining town of Tempe and spent hours in advance to ascertain where the works of art were located, finally finding them in the library where they are shown to the utmost disadvantage.

The contrast was most striking.

When you are next in New York I hope you will pay me a visit. It will be a great pleasure to see you again.

Sincerely,

Ron Falk

23 Arrow Street
Cambridge 38
Massachusetts
UNiversity 8-8270

GEOMETRICS INC.

*what do you
say -
feel we
should do*

Architects, Engineers
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January 10, 1963

Mr. John Marin
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

Following the most enjoyable time I had with you last Sunday I write, with my heart in my mouth, to ask if you could possibly be persuaded to part with *Trolley Car Descending*.

I saw it only once, at the opening of the Abstract 1913-23 show last year, and afterward wrote at length to Edith on the subject. She was very firm, however, at that time, and said she would not put any pressure whatsoever on you.

I felt, therefore, that there was nothing I myself could do, appreciating very well how you must feel about such pieces. Then, Sunday, I thought I detected a more encouraging atmosphere, and so I write. I have no idea of its price, and so whether I can afford it, but I feel that nothing ventured, nothing gained. You may be sure that there is nothing we would value more.

Yours ever,

Heyward Cutting

Heyward Cutting

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George Braziller, Inc.

215 PARK AVENUE SOUTH • NEW YORK 3 • N. Y.

OREGON 4-6904

Jan. 4, 1963

Dear Mr. Wolf,

I forgot the most obvious matter yesterday, and hope you will forgive my asking you to do the chore now instead. I need catalogue information on all those transparencies (dates, material, size, owner, where situated):

after the war, Register, Vale

- ✓ 1 For Full Employment (Poster), 1944
- ✓ 2 We Want Peace (Poster), 1946
- ✓ 3 Nocturne, 1949
- ✓ 4 Convention, 1949
- ✓ 5 Song, 1950
- ✓ 6 Isometric Byzantine, 1951 - title!
- ✓ 7 Everyman, Tempera, 24" x 72"
- ✓ 8 Blind Botanist
- ✓ 9 City of Dreadful Night

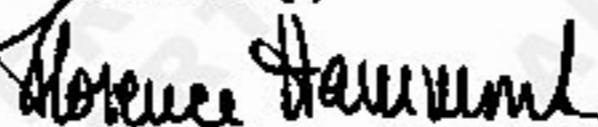
Register, Vale

Whatever I added on the above list was on the scraps of paper with the transparencies. I really would be most appreciative of your getting me the information, and if it is a nuisance to send out a letter, why don't you call and reel it off to me over the telephone.

I also enclose LABYRINTH which we will not need after all.

With many thanks,

Sincerely,



Florence Hammond
Art Editor

Mr. Jay Wolf
The Downtown Gallery
32 East 51st St.
New York, N.Y.

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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

January 8, 1963

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22
New York

Dear Mrs. Halpert:

Let me clear up the mystery about the photograph of the Demuth watercolor, IN THE GYMNASIUM. I sent it to you for your files as it seemed to be the only Demuth watercolor in the Fogg of which you did not have a photograph.

Please forgive me for not writing sooner to thank you for your help and to tell you that the photograph was coming. I have also asked that some photographs of our Marin watercolors be sent to Mr. Marin. I hope he has received them. You were both most helpful and I appreciate it very much.

Sincerely yours,

Emily S. Rauh

Emily S. Rauh

ESR:ls

rior to publishing information regarding such transactions, publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.